

Public Reading in Early Christianity

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Public Reading in Early Christianity

*Lectors, Manuscripts, and Sound
in the Oral Delivery of John 1–4*

By

Dan Nässelqvist



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To Sara



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Abbreviations

<i>ABR</i>	<i>Australian Biblical Review</i>
<i>Aeg</i>	<i>Aegyptus</i>
<i>AJP</i>	<i>American Journal of Philology</i>
<i>AJT</i>	<i>The American Journal of Theology</i>
<i>ANRW</i>	<i>Aufstieg und Niedergang der römischen Welt</i>
<i>BCACR</i>	<i>Bullettino della Commissione archeologica comunale di Roma</i>
<i>Bib</i>	<i>Biblica</i>
<i>BibInt</i>	<i>Biblical Interpretation</i>
<i>BSac</i>	<i>Bibliotheca Sacra</i>
<i>BT</i>	<i>The Bible Translator</i>
<i>BTB</i>	<i>Biblical Theology Bulletin</i>
<i>CB</i>	<i>The Classical Bulletin</i>
<i>CBQ</i>	<i>Catholic Biblical Quarterly</i>
<i>CIJ</i>	<i>Corpus Inscriptionum Judaicarum</i>
<i>CJ</i>	<i>Classical Journal</i>
<i>ClAnt</i>	<i>Classical Antiquity</i>
<i>CP</i>	<i>Classical Philology</i>
<i>CQ</i>	<i>Classical Quarterly</i>
<i>DSD</i>	<i>Dead Sea Discoveries</i>
<i>ETL</i>	<i>Ephemerides Theologicae Lovanienses</i>
<i>ExpTim</i>	<i>Expository Times</i>
<i>Flor</i>	<i>Florilegium</i>
<i>GR</i>	<i>Greece & Rome</i>
<i>GRBS</i>	<i>Greek, Roman, and Byzantine Studies</i>
<i>Her</i>	<i>Hermes</i>
<i>JBL</i>	<i>Journal of Biblical Literature</i>
<i>J ECS</i>	<i>Journal of Early Christian Studies</i>
<i>JEH</i>	<i>Journal of Ecclesiastical History</i>
<i>JETS</i>	<i>Journal of the Evangelical Theological Society</i>
<i>JHS</i>	<i>Journal of Hellenic Studies</i>
<i>JLT</i>	<i>Journal of Literature & Theology</i>
<i>JRH</i>	<i>Journal of Religious History</i>
<i>JSNT</i>	<i>Journal for the Study of the New Testament</i>
<i>JTS</i>	<i>Journal of Theological Studies</i>
<i>LCL</i>	<i>Loeb Classical Library</i>
<i>MMJ</i>	<i>Metropolitan Museum Journal</i>
<i>Notes</i>	<i>Notes on Translation</i>

<i>NovT</i>	<i>Novum Testamentum</i>
<i>NTS</i>	<i>New Testament Studies</i>
<i>OrT</i>	<i>Oral Tradition</i>
<i>PBSR</i>	<i>Papers at the British School at Rome</i>
<i>Pho</i>	<i>Phoenix</i>
<i>P.Oxy.</i>	<i>Papyrus Oxyrhynchus</i>
<i>Presb</i>	<i>Presbyterion</i>
<i>RB</i>	<i>Revue biblique</i>
<i>ResQ</i>	<i>Restoration Quarterly</i>
<i>SBJT</i>	<i>Southern Baptist Journal of Theology</i>
<i>SchoolR</i>	<i>The School Review</i>
<i>SeB</i>	<i>Semiotique et Bible</i>
<i>TAPA</i>	<i>Transactions [and Proceedings] of the American Philological Association</i>
<i>TBl</i>	<i>Theologische Blätter</i>
<i>TJ</i>	<i>Trinity Journal</i>
<i>VJTR</i>	<i>Vidyajyoti</i>
<i>WTJ</i>	<i>Westminster Theological Journal</i>
<i>ZNW</i>	<i>Zeitschrift für die neutestamentliche Wissenschaft und die Kunde der älteren Kirche</i>
<i>ZPE</i>	<i>Zeitschrift für Papyrologie und Epigraphik</i>

Introduction

Most introductions to the New Testament mention that, during the first centuries C.E., New Testament writings were commonly delivered orally in a community setting, and experienced through hearing. Whereas older scholarship described the oral delivery of New Testament writings as public reading of Scripture, the growing interest in orality has led others to use the less precise term “performance.” This label is occasionally used as a reference not only to dramatic delivery of previously memorized texts or phrases (“[oral] performances”), but also to the reading aloud of a text directly from a manuscript (“public reading”). More often, however, the term “performance” is used exclusively for the former type, namely delivery of a memorized text that is expressed in tandem with gestures, tone of voice, and facial expressions.¹

The proliferation of scholarly works which assume that New Testament writings were delivered in dramatic performances indicates that previous scholarship have not given sufficient attention to the practical details of oral delivery. A number of questions remain unanswered. Who communicated the texts (whether in public reading or oral performance)? In what manner did they do so? How did the delivery affect the listeners’ perception of the content? Do the texts themselves contain clues as to how they were delivered? Such questions were largely ignored until scholars, who were fascinated by the study of orality that spread from folkloristic studies, applied the notion of oral performances to the delivery of New Testament texts.

The result is a situation in which there are two mutually contradictory descriptions of how New Testament writings were orally communicated in early Christianity: public reading from a manuscript and oral performance from memory. Scholars from the two sides have only rarely critically engaged the arguments of the other. Those who focus upon oral performances have reproached the “print-culture mindset” of other scholars. Nevertheless, they have failed to address and give a reasonable account of the sources which indicate that public reading was a common phenomenon, not only in the Greek and Roman world at large, but also within early Christianity. Conversely, since public reading has attracted little attention or interest, few scholars have come to its defense or entered into a dialogue with the proponents of oral performance.

1 I will primarily use the term “performance” in this sense. The concept “public reading” is described in greater detail below, 15–16.

So far, no one has critically engaged the two perspectives in an extensive study. More importantly, the practical details of how New Testament writings were orally delivered have not been satisfactorily addressed. This applies not only to the *quis, quid, quando, ubi, cur* of oral delivery,² but also to attendant questions such as how the delivery affected the listeners and what type of information relevant for oral delivery can be found in manuscripts or in the texts themselves; in other words, whether there is a correspondence between composition and delivery.

History of Research

Many scholars have focused on orality as an important factor prior to the composition of the New Testament texts, for example in the form of oral traditions about Jesus. A more recent tendency is to study not just the traditions or the texts in which they are found, but the situations in which they were communicated; that is, the delivery event itself.

The following brief history of research introduces some of the most important works which analyze the oral delivery event of New Testament writings in early Christian communities as well as its practical aspects. Although I am well aware of the contributions of scholars working within the fields of orality, memory, and performance, I focus upon those who have extensively addressed the delivery situation itself.

I will also include two important scholars who are engaged in manuscript studies and have been instrumental to what Kim Haines-Eitzen describes as “a ‘material turn’ in the study of early Christianity.”³ They express a renewed interest in the physical features of early Christian manuscripts and contribute fresh ideas about how New Testament writings may have been delivered through public reading in early Christian communities.

Werner Kelber

Although Werner Kelber primarily focuses upon orality behind and within the New Testament writings, he has made such a profound impact upon biblical studies (and upon some of the scholars that are described below) that his work

2 Namely *who* delivered the texts orally, *what* did they do (or: how did they do it), *when* did they do so, *where* did it happen, and *why* did it happen.

3 Kim Haines-Eitzen, “The Social History of Early Christian Scribes,” in *The Text of the New Testament in Contemporary Research: Essays on the Status Quaestionis* (ed. Bart D. Ehrman and Michael W. Holmes; Leiden: Brill, 2013), 479–496, esp. 486.

needs to be addressed. In his influential monograph from 1983, *The Oral and the Written Gospel*, he focuses upon the interplay of orality and textuality in the early Christian tradition.⁴

Influenced by folkloristic studies and orality theory, Kelber initially portrayed orality and textuality as two opposing modes of communication. According to his description, the author of Mark did not include oral traditions in an indiscriminate manner, but rather transformed them to oppose oral transmission. Kelber has therefore been accused of creating a “Great Divide” between orality and textuality, which he presented historically. In more recent works, however, he relativizes this dichotomy and uses the term “orality-scribality-memory studies” to refer to a less binary and more interdependent mode of communication.⁵

Kelber never clearly describes his perception of the delivery event itself. In *The Oral and the Written Gospel*, he variously refers to “performance” and “delivery,” yet emphasizes the plurality of oral performances. There is therefore no “original,” but rather a multiplicity of different performances of a tradition or a text. When he—in more recent works—uses the term “scribality” to refer to the specific textuality of ancient manuscripts, which differs from that of printed texts partly by being embedded in oral culture, he opens up for other types of delivery. In this context, he describes how texts in the ancient world were almost always delivered through public reading.⁶ He also addresses the need for reassessing ancient manuscript culture in view of correspondences between composition and delivery.⁷

Although he primarily focuses upon orality, Kelber has thus subsequently broadened his notion of what it entails and re-introduced the idea of public

4 Werner H. Kelber, *The Oral and the Written Gospel: The Hermeneutics of Speaking and Writing in the Synoptic Tradition, Mark, Paul, and Q* (Philadelphia: Fortress, 1983), xv. It was later republished with an additional introduction: Werner H. Kelber, *The Oral and the Written Gospel: The Hermeneutics of Speaking and Writing in the Synoptic Tradition, Mark, Paul, and Q* (Bloomington: Indiana University Press, 1997).

5 Werner H. Kelber, “The Oral-Scribal-Memorial Arts of Communication in Early Christianity,” in *Jesus, the Voice, and the Text: Beyond The Oral and the Written Gospel* (ed. Tom Thatcher; Waco: Baylor, 2008), 235–262; Werner H. Kelber and Tom Thatcher, “It’s Not Easy to Take a Fresh Approach: Reflections on The Oral and the Written Gospel (An Interview with Werner Kelber),” in *Jesus, the Voice, and the Text: Beyond The Oral and the Written Gospel* (ed. Tom Thatcher; Waco: Baylor, 2008), 27–43.

6 Werner H. Kelber, “Jesus and Tradition: Words in Time, Words in Space,” *Semeia*, 65 (1994): 139–168, esp. 153.

7 Werner H. Kelber, “Modalities of Communication, Cognition, and Physiology of Perception: Orality, Rhetoric, Scribality,” *Semeia* 65 (1994): 193–216.

reading as an important aspect of manuscript culture. *The Oral and the Written Gospel* remains his most influential work, however, and many scholars interested in the delivery of New Testament texts continue to assume a great divide, years after Kelber revised his position.

Whitney Shiner

At the time of its publication in 2003, Whitney Shiner's *Proclaiming the Gospel: First-Century Performance of Mark* was the first monograph which in detail addressed concrete aspects of the oral delivery of New Testament writings in early Christianity. Shiner describes his aim "to reconstruct the performance of one New Testament writing, the Gospel of Mark."⁸ He approaches the study with extensive familiarity with ancient Greek and Roman authors who in different ways deal with delivery. He most frequently invokes the rhetorical treatise *Institutio oratoria* by Quintilian and also refers extensively to other rhetoricians and orators, such as Aristotle, Cicero, and Pseudo-Longinus.

Shiner's reading of Mark and his frequent use of sources that deal with rhetoric and oratory are clearly noticeable in the results of his study. To Shiner, all of the conclusions develop from the notion that emotion was the most important factor in ancient delivery, as well as in the Gospel of Mark. He describes Mark as a narrative full of emotional twists and finds that ancient orators describe emotional impact as the most effective way to sway the audience.

From the content of Mark and the delivery of speeches in primarily judicial settings, Shiner draws conclusions about the oral delivery of all types of literary writings in antiquity. He states that "in the ancient Mediterranean world oral performance was generally oriented toward emotional impact."⁹

It is this predisposition towards emotional impact that guides Shiner's interpretation of every aspect of delivery, as well as how he deals with ancient sources that indicate other types of delivery. In the important question of whether the Gospel of Mark was read aloud from a manuscript or performed from memory, he concludes that it would have been memorized, since this allowed for a more emotional delivery with gestures and movement.¹⁰ Simi-

8 Whitney Shiner, *Proclaiming the Gospel: First-Century Performance of Mark* (Harrisburg: Trinity, 2003), 2.

9 Shiner, *Proclaiming*, 57.

10 He relates clear examples of public reading (of bad quality) directly from manuscripts to draw the conclusion that performances of memorized texts were more common than public readings (Shiner, *Proclaiming*, 103–104).

larly, he asserts that both the delivery “style” and the audience reactions were emotional and bombastic.

Shiner thus draws the conclusion that oral delivery in antiquity was “semi-dramatic.” It involved the delivery of a memorized text with gestures, voice, movement, facial expressions, and even sound effects to achieve maximal emotional impact. He conflates public reading, acting, and the delivery of speeches into this single activity which he labels “oral performance” and associates with all texts that use the Greek term ὑπόκρισις.¹¹

Despite the fact that Shiner inappropriately blends different types of delivery, relies too heavily upon oratorical sources, decides the delivery of all literary writings from his understanding of Mark, and overemphasizes the role of emotions, he also makes significant contributions to the field. He moves away from abstract theorizing about orality, a commonplace activity in post-Kelber scholarship, and addresses the practical details of the delivery event itself. He also explores the use of voice, the effects of direct address, and broaches the question of correspondence between composition and delivery.

David Rhoads

David Rhoads has had a profound influence upon scholars interested in the delivery of early Christian writings. In 2006, he published two articles that argued “for the centrality of performance in the life of the early church” and described “performance criticism” as a new discipline in New Testament studies.¹² Following this, Rhoads has published numerous articles and book chapters that promote performance criticism,¹³ as well as initiated and edited the

11 The term ὑπόκρισις occurs regularly in ancient sources to refer to an orator’s delivery of a speech or to acting in a drama. It is not used to describe public reading, however, and Shiner presents no references to sources which employ it in that context. In ancient sources, public reading is commonly referred to with terms such as ἀνάγνωσις or ἀνάγνωσµα.

12 David Rhoads, “Performance Criticism: An Emerging Methodology in Second Testament Studies—Part I,” *BTB* 36 (2006): 118–133 (the quote is found on page 118); David Rhoads, “Performance Criticism: An Emerging Methodology in Second Testament Studies—Part II,” *BTB* 36 (2006): 164–184.

13 For example, David Rhoads, “What Is Performance Criticism?,” in *The Bible in Ancient and Modern Media: Story and Performance* (ed. Holly E. Hearon and Philip Ruge-Jones; Eugene: Oregon, 2009), 83–100; David Rhoads, “Biblical Performance Criticism: Performance as Research,” *OrT* 25 (2010): 157–198; David Rhoads, “Performance Events in Early Christianity: New Testament Writings in an Oral Context,” in *The Interface of Orality and Writing: Speaking, Seeing, Writing in the Shaping of New Genres* (ed. Annette Weissenrieder and Robert B. Coote; Tübingen: Mohr Siebeck, 2010), 166–193.

Biblical Performance Criticism book series (published by Cascade Books) and website.¹⁴ He has not, however, published any monograph on performance.

Rhoads' idea of performance is clearly connected to the notion of a sharp dichotomy between orality and textuality, found in early works of Werner Kelber. Rhoads describes the New Testament writings as part of an oral culture and asserts that "we moderns need to shift our thinking from written to oral, [...] from 'public readers' to performers."¹⁵ Contrary to Kelber, he has not revised his position in his publications of more recent years, but upholds the dichotomy.¹⁶

Rhoads describes New Testament writings as composed "in and for oral performance." He asserts that these performance events were central to the life of the early church, whereas the manuscripts themselves—as well as the texts that they contain—were peripheral. In fact, he argues, "most performances would not have been dependent on a manuscript at all."¹⁷

When he depicts the performance event, Rhoads states that it usually consisted of a more or less free recitation of a previously memorized text, which was expressed with the use of voice, gestures, facial expressions, and movement. In this, he (similarly to Shiner) seems to be influenced by his own performances of New Testament texts. Looking for clues as to how he should perform the memorized text, he finds "stage directions" in the texts' descriptions of different speakers. If a gospel states that Jesus shouted, or turned and walked away, performers should (and in antiquity, according to Rhoads, did) mimic such actions.¹⁸

Rhoads thus in a programmatic manner presents performance criticism as a fresh discipline, although he does so with an axiomatic perception of what performance is, which in turn is influenced by his own performances rather than by an independent understanding of ancient sources that describe such events,¹⁹ and with an outdated notion of a strong dichotomy between orality and textuality. His description of oral performance corresponds to that of Shiner, a fact that has led to a singular and unquestioned notion of "performance" among biblical scholars interested in the delivery of New Testament writings. Although Rhoads addresses the question of correspondence between

14 The URL for the website "Biblical Performance Criticism: Orality, Memory, Translation, Rhetoric, Discourse, Drama" is: www.biblicalperformancecriticism.org.

15 Rhoads, "Performance Criticism—Part 1," 123.

16 Cf. Rhoads, "Biblical," 158–159; Rhoads, "Performance Events," 167–168.

17 Rhoads, "Performance Criticism—Part 1," 119, 121, 122 (the quote is found on page 122).

18 Rhoads, "What Is," 87.

19 Contrary to Shiner, Rhoads rarely refers to primary sources.

composition and delivery, he does so by describing it as a functional relationship, in which “stage directions” found in the texts inform the performance.

William David Shiell

William David Shiell's little-known monograph from 2004, *Reading Acts: The Lector and the Early Christian Audience*, advanced the study of the delivery event itself in several ways. Similarly to Shiner, Shiell uses a wide range of Greek and Roman ancient sources to portray the delivery of New Testament texts in early Christianity. He argues that Greek and Roman conventions of delivery were used in both Jewish synagogues and early Christian communities.²⁰

The most important aspect of Shiell's work is his focus upon the person who delivered the texts orally to listeners, the *lector*. He finds that lectors were often slaves or freedmen of wealthy individuals and that they regularly read texts aloud for individuals and groups in different settings. Shiell describes eight such settings, which include delivery events of very different character, from reading aloud for revision purposes to poetry competitions and dramatic performances. He argues, however, that the setting most closely reflected in early Christian communities was recitations at *symposia*.²¹ Exactly what “recitation” implies in this context (for example, whether or not the lector delivered the text from memory) is not clear from Shiell's description. He seems to indicate that it included reading directly from a manuscript as well as employing gestures and facial expressions.

When describing the delivery event itself, Shiell identifies a number of conventions of delivery in the Greek and Roman world, which he applies regardless of setting. These conventions, he argues, “guided the appropriate use of gestures, facial expression, and vocal inflection.”²² Rather than simply finding “stage directions” in the texts delivered, Shiell examines literary and pictorial sources from antiquity and identifies different types of gestures, tone, and facial expressions appropriate for various content and settings. He seems to pick them indiscriminately from quite different contexts, however, such as funeral art, descriptions of judicial oratory, and illustrations from late-antiquity Roman comedy.

In a more recent monograph on delivery, from 2011, Shiell moves clearly into the field of performance criticism and changes his perspective accordingly. The title reveals the change, from his earlier *Reading Acts* to *Delivering from*

20 William David Shiell, *Reading Acts: The Lector and the Early Christian Audience* (Boston: Brill, 2004), 27–29, 116–136.

21 Shiell, *Reading*, 116–117.

22 Shiell, *Reading*, 34.

Memory: The Effect of Performance. Although he mentions lectors, Shiell now refers more often to “performers,” who memorize texts and perform them with gestures, vocal inflection, and facial expressions, just as described by Rhoads. In *Delivering from Memory*, Shiell also states that the performer “imitated a text’s setting, gestures, and vocal inflection.”²³ In other words, performers used the type of “stage directions” described by Rhoads. Shiell no longer refers to a number of different settings, but repeats the axiomatic notion of performance criticism, that all types of texts and traditions were memorized and orally performed in the same manner.

Margaret Ellen Lee & Bernard Brandon Scott

Margaret Ellen Lee (formerly Margaret E. Dean) and Bernard Brandon Scott have approached the topic of how New Testament writings were delivered in a different and pioneering way. In several articles from the 1990s and in a monograph from 2009, *Sound Mapping the New Testament*, they present a method of studying a composition’s sound.²⁴

Rather than examining the delivery event, the lector/performer, or the conventions of delivery, Lee and Scott analyze the sound that is produced when a Koine Greek text (for example a New Testament gospel or letter) is delivered orally. They start with the premise that ancient literary texts were composed to be heard and were usually read aloud for listeners.²⁵ In the introduction to *Sound Mapping the New Testament*, they iterate this premise and criticize the one-sided focus upon orality in post-Kelber scholarship and how it has “thrown methodology off track” and not addressed the spoken character of New Testament writings.²⁶

The method developed by Lee and Scott, “sound mapping,” produces graphical representations (“sound maps”) of the sound structures found in a text. These are primarily dependent upon repetition, the most fundamental way of

23 William David Shiell, *Delivering from Memory: The Effect of Performance on the Early Christian Audience* (Eugene: Pickwick, 2011), 5.

24 The articles are Margaret E. Dean, “The Grammar of Sound in Greek Texts: Toward a Method for Mapping the Echoes of Speech in Writing,” *ABR* 44 (1996): 53–70; Margaret E. Dean, “Textured Criticism,” *JSNT* 70 (1998): 79–91; Bernard Brandon Scott and Margaret E. Dean, “A Sound Map of the Sermon of the Mount,” in *Treasures Old and New: Recent Contributions to Matthean Studies* (ed. David R. Bauer and Mark Allan Powell; Atlanta: Scholars, 1996), 311–378.

25 Scott and Dean, “Sermon,” 312.

26 Margaret Ellen Lee and Bernard Brandon Scott, *Sound Mapping the New Testament* (Salem: Polebridge, 2009), 1.

signaling structure and meaning to listeners. The method is based upon Hellenistic Greek grammar and uses analytical categories described by ancient grammarians, rhetoricians, and literary critics.

The work of Lee and Scott is rarely cited or used, probably in part due to its technical nature and the fact that the method does not seem to be complete,²⁷ yet it is promising for a better understanding of how New Testament writings were orally delivered in early Christianity. Sound maps can, for example, be used to identify aural patterns that ancient readers noticed and conveyed through vocal expression in oral delivery.

Harry Gamble

I now turn to scholars engaged in manuscript studies, who conduct research on public reading in early Christianity. Harry Gamble's influential monograph from 1995, *Books and Readers in the Early Church: A History of Early Christian Texts*, provides a different perspective from that of the previously described authors. It includes a study of the production, circulation, and use of early Christian literature. Gamble refers to such inquiries as "prior questions," which need to be addressed before studying dependent issues, such as the history of the New Testament canon.²⁸ Rather than studying aspects of delivery or performance, Gamble stands in a tradition of manuscript studies, with scholars interested in the social aspects of writings and reading in early Christianity, such as C.H. Roberts and Bruce Metzger.

In *Books and Readers in the Early Church*, Gamble refocuses issues such as literacy levels among early Christians, their preference for the codex, publication and editing of books, and early Christian libraries. He iterates William Harris' conclusion that literacy levels were low, rarely above ten percent and probably lower in most early Christian communities. He also points out that texts were nevertheless highly valued in early Christianity (as in Judaism) and that public reading provided a means for the illiterate majority to become acquainted with them.²⁹

27 In a review article, John J. Pilch relates—and agrees with—Vernon K. Robbin's reaction to the sound mapping method: "When I hear you explain this, I know you're on track; but when I try to do it myself, I don't know where to start." John J. Pilch, review of Margaret Ellen Lee and Bernard Brandon Scott, *Sound Mapping the New Testament*, *TS* 71 (2010), 954–956. The quote is also found in Lee and Scott, *Sound Mapping*, 5.

28 Harry Y. Gamble, *Books and Readers in the Early Church: A History of Early Christian Texts* (New Haven: Yale University Press, 1995), ix.

29 In a more recent article, he describes it as a paradox that early Christianity on the one hand "was deeply invested in books," but on the other "was a religious movement of quite

Gamble focuses upon public reading in early Christian worship as the primary setting in which texts were used, although he briefly examines private reading. He also addresses Kelber's claim—about a dichotomy between orality and textuality—by arguing that early Christianity cannot be described as an oral culture and that oral and written modes were deeply interactive, especially in the public reading of texts.

Although Gamble provides a much-needed combination of a practical focus on how New Testament texts were delivered and a deep familiarity with early Christian sources describing literary culture, his conclusion about the manner of reading aloud has not gained wide support. He describes the office of the reader (*lector*, ἀναγνώστης) and postulates that lectors, from the earliest period and onwards, chanted the texts in the manner of cantillated reading in Jewish synagogues. In this he misreads Quintilian (who condemns sing-song delivery)³⁰ and contradicts his earlier, well-argued, position that early Christianity had less reverence for texts and their exact wording than contemporary Jews.

Shiner, Shiell, and Lee & Scott display intimate knowledge of ancient literary sources on delivery, yet Gamble's research contributes with an aspect that had previously been lacking: a strong focus upon actual manuscripts of early Christian writings. Gamble examines the characteristics of the early Christian codex and draws the conclusion that they aided public reading. The assertion that the texts were not "performed," but rather read aloud in a worship setting, challenges the ideas of performance criticism and provides an avenue for further research. His notion of the manner of public reading—that early Christian writings were cantillated—is not persuasive, however, and should be reconsidered. Furthermore, his conclusion that those who could read the texts became leaders in the communities cannot be upheld in light of Raymond J. Starr's seminal article on lectors,³¹ which shows that most public readers were lectors

limited literacy: only a very small percentage of Christians could read." The paradox, he concludes, finds its resolution in the public reading of texts. Harry Y. Gamble, "Literacy, Liturgy, and the Shaping of the New Testament Canon," in *The Earliest Gospels: The Origins and Transmission of the Earliest Christian Gospels—the Contribution of the Chester Beatty Codex P45* (ed. Charles Horton; London: T&T Clark, 2004), 27–39 (the quotes are found on page 27).

30 Gamble, *Books*, 225, 329 n. 70. He argues that speech and singing was not clearly distinguished in antiquity and refers to Quintilian, who on the contrary (and similar to Cicero) condemns the practice of sing-song delivery.

31 Raymond J. Starr, "Lectores and Roman Reading," *CJ* 86 (1991): 337–343. Starr's article was foundational to Shiell's results in *Reading Acts: The Lector and the Early Christian Audience*.

of servile status. Gamble has not engaged this article in *Books and Readers in the Early Church*, although he uses another article by Starr. Nevertheless, Gamble's pragmatic focus provides the impetus for another type of research into the delivery event than performance criticism. He furnishes conclusions that are based upon a less narrow reading of ancient sources (Christian as well as non-Christian), unrestricted by an axiomatic understanding of orality or oral performances.

Larry W. Hurtado

Larry W. Hurtado has endeavored both to stimulate others to take up manuscript studies and, in recent years, to criticize the arguments of performance criticism. In a monograph from 2006, *The Earliest Christian Artifacts: Manuscripts and Christian Origins*, he introduces manuscript study of the New Testament and provides fresh insight into the early Christian preference for the codex and the use of scribal features such as *nomina sacra* and *staurogram* in early Christian manuscripts.

Similarly to Gamble, Hurtado argues (albeit in much greater depth) that several of the scribal features that distinguish early Christian manuscripts from non-Christian literary manuscripts of the same time were included to facilitate public reading. In a more recent article, he goes further and argues that the inclusion of such features, which are often referred to as "reader's aids," enfranchised "a wider diversity of people in Christian circles in the public reading."³² In other words, scribal features of early Christian manuscripts meant that members of the community with some reading skills, not just specialized lectors, could use them in the preparation and performance of public reading and thus successfully read aloud at community gatherings.

In book reviews, blog posts, and a recent article, Hurtado also engages with performance criticism and states that many of its conclusions are dubious, since they rest upon "a combination of oversimplifications of historical matters and unfounded assertions."³³ He enumerates a number of such oversimplifications; for example, that early Christians lived in an oral culture, that all reading was reading aloud, and that manuscripts were so cumbersome and difficult that texts were memorized rather than read.

32 Larry W. Hurtado, "Manuscripts and the Sociology of Early Christian Reading," in *The Early Text of the New Testament* (ed. Charles E. Hill and Michael J. Kruger; Oxford: Oxford University Press, 2012), 49–62, esp. 59.

33 Larry W. Hurtado, "Oral Fixation and New Testament Studies? 'Orality,' 'Performance,' and the Reading of Texts in Early Christianity," *NTS* 60 (2014): 321–340.

Similarly to Gamble, Hurtado has shown that manuscript studies have much to offer in terms of understanding the delivery event of New Testament writings. He also identifies the setting for this delivery with public reading in a worship context, although he does not examine its practical details (for example, whether or not it was expressed through cantillation). Nor does his research take the evidence of specialized lectors into any greater consideration, but simply concludes that community members with some reading skills partook in the public reading.

Implications for This Study

None of the mutually contradictory descriptions of how New Testament writings were orally delivered in early Christianity, namely oral performance and public reading, have satisfactorily portrayed the delivery event itself. Scholars engaged in manuscript studies have argued convincingly that early Christian literary sources indicate public reading as the recurrent form of delivery of New Testament writings. They have failed to move far enough beyond the manuscripts, however, to relate the practical details of public reading, although recent contributions by Hurtado has approached the issue. Scholars engaged in performance criticism, on the other hand, seem to have reached a dead end, due to the axiomatic character of their presuppositions regarding the uniformity and ubiquity of oral performance.

More recent publications by such scholars (works that postdate Rhoads' inaugural articles) show a tendency to describe a single type of delivery, which they understand in the same way. Early performance-oriented studies (for example, by Shiner and Shiell) used ancient sources more extensively and variedly and thus found themselves addressing different settings for (and types of) delivery. In works that postdate the programmatic articles by Rhoads, scholars engaged in performance criticism rarely differentiate between public reading and performance. Instead, they tend to integrate them into a single type: delivery of previously memorized material with gestures, vocal expression, and facial expressions, which closely resembles the dramatic performances found in ancient drama and oratory. Evidence that points in other directions, although present in the early works, are restrained or even erased in these later publications.

The consequence of this development is that performance criticism has stagnated in its depiction of the delivery event, whereas manuscript studies do not give it enough attention. As a result, questions such as the following are still inadequately answered: Who orally delivered the texts? In what manner did they do so? How did the delivery affect the listeners' perception of the content? Do the texts themselves contain clues as to how they were delivered?

How would ancient readers preparing for oral delivery identify and express such clues?

The Purpose of This Study

As shown above, the practical aspects of how New Testament writings were orally delivered have not been described satisfactorily. In this study, I will try to show that the delivery event regularly consisted of public reading. I will examine several of the practical details of public reading from the perspective of the lectors who read the texts aloud. I thus aim to modify the perspective of performance criticism as well as to extend and specify the undeveloped portrayal of public reading that prevails in manuscript studies.

Whereas scholars engaged in performance criticism primarily refers to orators and rhetorical handbooks, which focus upon judicial oratory, I will engage a broader range of ancient literary sources that relate information about public reading and lectors. These include—apart from rhetorical treatises—publications of different genres, such as private letters by the *litteratus* Pliny the Younger, anecdotes by the grammarian Aulus Gellius, treatises by the literary critic Dionysius of Halicarnassus, and various writings by early church fathers.

I will begin the study with an analysis of early Christian manuscripts. In chapter two, I will examine the distinctive features of early Christian manuscripts from the perspective of how they affected public reading. This aims to clarify some of the practical aspects of ancient reading culture (for example, how difficult it was to perform public reading from such manuscripts) and provide information about early Christian lectors (for example, how skilled they were and what preparations they had to make prior to reading aloud). The chapter includes a general overview of distinctive features as well as a detailed analysis of smaller portions of three early codices with New Testament writings, P⁴⁶, P⁶⁶, and P⁷⁵.

In chapter three, I will turn to the lectors who performed public reading. I will examine a broad range of sources—Jewish, Christian, and Greek and Roman—in order to portray the identity, training, and tasks of first- and second-century lectors. When discussing conventions of and settings for public reading, I will also address the other common form of oral delivery of literary writings, dramatic delivery of a memorized text that is expressed with gestures, voice, and facial expressions (the “oral performance” described by performance criticism).

Having described the distinctive features of early Christian manuscripts and the lectors who employed them in public reading, I will proceed to the New

Testament texts inscribed in the manuscripts. Since the aim of the study is to examine early Christian public reading from the perspective of the lector, a fundamental consideration is whether we can use information within the New Testament writings themselves to find out how they were orally delivered. In chapter four, I will present a method of sound analysis, which uses analytical categories (for example periods, compositional units, rhetorical figures, and distinctive aural features) that were described by grammarians and literary critics and used in ancient education. With the help of such categories, lectors could identify structural components of a text, regardless of whether or not they were intentionally included by the author, and communicate them to the listeners through vocal expression in public reading. This chapter will thus demonstrate important correspondences between composition and delivery, which can be further explored in any New Testament text. Features that impact public reading are not only found in the distinctive features of early Christian manuscripts, but also—and to a much greater extent—in the texts inscribed in those manuscripts.

In chapter five to eight I will examine the first four chapters of John's gospel with the help of sound analysis. I will identify sound structures and discuss the soundscape that they create in public reading, as they are vocally expressed by the lector. I will also analyze the aural intensity of the composition, how the soundscape shifts in delivery and thus directs the attention of listeners to some passages at the cost of others. The analysis in chapter five to eight aims to elucidate further practical aspects of public reading and provide insights into how the listener's impression of the text was affected by the lector's interpretation and vocal expression of it.

There are several reasons for choosing John for this test of sound analysis. First, although the method can be applied to any New Testament—or even Koine Greek—writing, the results of examining the aural intensity will presumably appear more clearly in a progressive narrative, such as a gospel. Second, whereas the synoptic gospels and Mark in particular has received extensive attention by scholars engaged in performance criticism, the Gospel of John is still largely unexplored in terms of oral delivery. Third, the Prologue of John is regularly described as a highly poetic composition, which makes it especially interesting for sound analysis. Is such an understanding supported by the soundscape it produces in public reading?

Finally, in chapter nine, I will recapitulate the most important conclusions of each chapter and discuss the results. I will also point to some of the implications of this study that I find particularly interesting and promising for further research.

Public and Private Reading, Setting, and Manuscript

I use the phrase “public reading” to refer to any event in which a reader, after some degree of preparations, reads a text aloud for one or more listeners and strives for fitting vocal expression of the text. In short, public reading signifies reading aloud for an audience (of one or several listeners) according to contemporary conventions.

Public reading should not be understood as the opposite of silent reading, namely as a primarily open and communal enterprise that takes place in public space, in contrast to a secluded and individual activity which occurs in privacy. Public reading exists in both public and private settings, or rather on a sliding scale between private and public. Such a scale includes at least four tiers, of which public reading in early Christian gatherings probably belongs to b or c, depending on how open the community is to outsiders:

- a) reading aloud for a single listener, namely in a private setting (for example, a lector who reads aloud for his master)
- b) reading aloud in a small, controlled context, namely in a semi-private setting (for example, an author or a lector who reads aloud at a literary gathering)
- c) reading aloud in a limited, but less controlled context, namely in a semi-private setting (for example, a lector who reads aloud at a dinner party)
- d) reading aloud in a large-scale, open context, namely in a public setting (for example, an author or lector reading aloud in a recital hall or a theater)

Public reading is not the opposite of silent reading, then, but of private reading. Private reading, which will not be a major topic in this study, is defined as reading for oneself. It can consist of reading aloud as well as silent reading; the significant factor is that the reader is the sole recipient or beneficiary of the reading event.

The qualifier “public” in public reading does not indicate whether it occurs in a private or public setting, or somewhere in between, but rather that a text is read aloud for one or several listeners with the intention of giving a correct rendering of the text according to contemporary conventions. As I will indicate in chapter three, the same conventions were used in different settings, even in those that we might consider private, for example, when a lector reads aloud for a limited and closed group of friends in a private home.

Individual early Christian manuscripts are occasionally defined as “public” or “private,” in the sense that they are thought to have been produced primarily

for either public or private reading.³⁴ For example, the three manuscripts that will be examined in the case studies in the next chapter are all considered as intended for public reading.³⁵ Although individual manuscripts were used in varying contexts, they were presumably produced primarily for either public or private reading. When applied to manuscripts, the labels “public” and “private” thus indicate features of their production and intended use, rather than in which settings they were actually employed. A codex described as produced for public reading could, for example, be loaned and used in private settings, such as in private study.

The qualifier “public” is consequently employed in several ways in this study. “Public reading” refers to reading aloud for one or more listeners, “public setting” indicates that a reading event is open to the public, and “public manuscript” denotes an early Christian manuscript that is produced for public reading. Correspondingly, “private” is also used in various ways. “Private reading” indicates reading for oneself (namely, in individual study), “private setting” denotes a reading event that either includes only the reader (such an event equates private reading) or the reader and a single listener (an example of public reading in a private setting), and “private manuscript” refers to an early Christian manuscript that is produced for private reading (for example, a miniature codex with a writing area of only 5 × 5 cm).³⁶

34 See e.g., Scott D. Charlesworth, “Public and Private: Second- and Third-Century Gospel Manuscripts,” in *Jewish and Christian Scripture as Artifact and Canon* (ed. Craig A. Evans and H. Daniel Zacharias; London: T&T Clark, 2009), 148–175.

35 The case studies are found in chapter two, 40–54.

36 P.Oxy. 840 is such an example. See Michael J. Kruger, *The Gospel of the Savior: An Analysis of P. Oxy. 840 and Its Place in the Gospel Traditions of Early Christianity* (Leiden: Brill, 2005), 23 n. 25.

Pragmatics of Reading

If we want to understand how New Testament writings were read aloud in early Christian communities during the first two centuries C.E., we first need to acquaint ourselves with contemporary reading culture. Reading culture is primarily a social phenomenon, an intricate cultural system. It includes how, why, by whom, and in which settings texts are read. William A. Johnson describes reading culture as a complex sociocultural construction that is deeply rooted in particular contexts.¹ Reading should therefore not be understood as “literacy” in contrast to “orality,” especially not in a way that defines reading without reference to a specific setting. Furthermore, since reading culture is an interwoven system, we should not attempt to address parts of it—such as the role and identity of early Christian lectors—without taking the whole system into consideration. The reading culture on which I focus is that of early Christian communities of the first two centuries C.E., primarily in Greek and Roman cities of the Roman Empire.

In this chapter I analyze the physical artifacts in which first- and second-century texts are found: ancient book rolls and codices. What do they look like? How are the texts presented in them? What are the unique features of early Christian manuscripts? How difficult is it to read fluently from such a manuscript?

The purpose of the chapter is twofold: to clarify some of the practical aspects of early Christian reading culture, and to draw conclusions about lectors in early Christianity. The features of early Christian manuscripts will be used to address questions such as: How skilled were the lectors? What preparations did they make prior to reading a text aloud for an audience? Were they Christians themselves?

1 William A. Johnson, “Toward a Sociology of Reading in Classical Antiquity,” *AJP* 121 (2000): 593–627; William A. Johnson, “Reading Cultures and Education,” in *Reading Between the Lines: Perspectives on Foreign Language Literacy* (ed. Peter C. Patrikis; New Haven: Yale University Press, 2003), 9–23.

Practical Aspects of Manuscripts

An important feature of reading culture is how the text appears to the lector. This includes its layout as well as the characteristics of the format in which it is found, which in antiquity usually meant a book roll or a codex. What may be termed manuscript culture—the social norms about the production and characteristics of manuscripts—is thus a part of the larger sociocultural system of reading culture. It usually reflects the predominant reading culture, although the two are interrelated phenomena.²

Since manuscript culture and reading culture are interconnected, the practical aspects and the physical appearance of manuscripts—and of the texts found within them—affect how they are used for reading. Mary A. Rouse and Richard H. Rouse explain the connection as a relationship between function and physical form:

There is a relationship between the physical form of an artifact and the function that it is meant to serve; therefore, the physical form of a manuscript is evidence of the purpose for which the manuscript was made. This fact, simple and direct, is the inevitable starting point for any study of the manuscript as an object.³

The material culture of ancient manuscripts should thus to be taken into account when studying reading in antiquity. Below, I will introduce some of the important physical aspects of manuscripts as well as the fundamental differences between Christian and non-Christian literary manuscripts of the first few centuries C.E.

2 Charlesworth, “Public,” 149; Gamble, *Books*, 42–43; Larry W. Hurtado, *The Earliest Christian Artifacts: Manuscripts and Christian Origins* (Grand Rapids: Eerdmans, 2006), 5–11; Johnson, “Sociology,” 607.

On the importance of the physical appearance of a text for how it is used, see e.g., Pieter J.J. Botha, *Orality and Literacy in Early Christianity* (Eugene: Cascade Books, 2012), 95, 106; Pieter J.J. Botha, “‘Publishing’ a Gospel: Notes on the Historical Constraints to Gospel Criticism,” in *The Interface of Orality and Writing: Speaking, Seeing, Writing in the Shaping of New Genres* (ed. Annette Weissenrieder and Robert B. Coote; Tübingen: Mohr Siebeck, 2010), 335–352; Hurtado, “Manuscripts,” 50; Johnson, “Sociology,” 607–608; Johnson, “Reading Cultures,” 16. For the view that it is rather the physical appearance of manuscripts that determines reading culture, see Robert Darnton, “History of Reading,” in *New Perspectives on Historical Writing* (ed. Peter Burke; Cambridge: Polity Press, 1991), 140–167, esp. 159.

3 Mary A. Rouse and Richard H. Rouse, *Authentic Witnesses: Approaches to Medieval Texts and Manuscripts* (Notre Dame: University of Notre Dame Press, 1991), 4.

Distinctive Features in Early Christian Manuscripts

Early Christian manuscripts differ from other literary manuscripts of the same era in their employment of format, handwriting, abbreviations, and lectional signs. These characteristics of early Christian manuscripts must be taken into consideration in an analysis of early Christian reading culture and the use of lectors.

Format

Early Christian literary manuscripts are found in one of two formats: book roll or codex. Rolls and codices differ significantly in terms of physical features, which affect how they are used.

Whereas non-Christian literary writings were often written on rolls, early Christian manuscripts show a preference for the codex. The extant manuscripts clearly reveal this tendency.⁴ The preference is even more evident in manuscripts containing Old Testament texts, gospels, acts literature, or letters ascribed to apostles. Other early Christian writings are to a greater extent found in book rolls.⁵

It is unclear when Christian scribes started using codices or why they preferred them over book rolls. Different theories argue that socio-economic factors, a pivotal event, or some kind of practical advantage lies behind the preference.⁶ It is clear, however, that rolls were used alongside codices and played an important role in the symbolic world of many Christians.⁷

4 More than 70 percent of the Christian manuscripts from the second century C.E. are codices. The opposite is true of non-Christian writings from the same time period; more than 70 percent of these are found in rolls (Hurtado, *Earliest Christian Artifacts*, 44–49, 92). There are no extant Christian manuscripts from the first century C.E.; the earliest are dated to the second century.

5 Hurtado asserts that “in the earliest extant artifacts of their book practice, it appears that Christians strongly preferred the codex for *those writings that they regarded as scripture* (or, at least, writings that were coming to be widely so regarded)” (*Earliest Christian Artifacts*, 57; the emphasis is original). As he later shows, this does not mean that only writings that came to be included in the New Testament writings are found in codices. More than half of the manuscripts labeled as “Christian apocrypha” (*Earliest Christian Artifacts*, 228–229) consist of codices.

6 An excellent summary of the different theories can be found in Hurtado, *Earliest Christian Artifacts*, 61–83.

7 Book rolls are mentioned in the New Testament (of the 37 occurrences of βιβλίον, “book [roll],” and βιβλαρίδιον, “small book [roll],” at least Rev 5:1 and 6:14 includes clear references to rolls) and in other early Christian sources. See e.g., the references given in Gamble, *Books*,

Rolls may have been more common than codices among Christians of the first century C.E., since the codex appears to be an invention of the late first century. Jewish manuscripts from the same era reveal a clear predisposition towards book rolls.⁸ It is probable that the earliest Christian manuscripts consisted of rolls and that the preference for codices developed later, although well before the end of the second century C.E.

A study of early Christian reading culture during the first and second centuries C.E. should therefore take both codices and rolls into account. When hereinafter discussing rolls and codices, I am referring to the literary papyrus roll and the literary codex, namely to manuscripts that contain literary writings.

Rolls are usually made of papyrus or, more rarely, of parchment. Sheets of papyrus are glued together, with a slight overlap at each join, to form a long strip that is rolled up. The standard length consists of twenty sheets, which equals almost 3,5 meters, but lengths of up to 15 meters are not uncommon. There are also examples of much longer rolls. The short length of many rolls is related to the fact that they commonly comprise a single writing. A book roll is held horizontally between the hands and the lector progressively unrolls it with the right hand and at the same time rolls it up with the left during reading.⁹

Codices are made of either papyrus or parchment; the earliest remaining Christian manuscripts consist of fragments of papyrus codices. These are made from sheets of papyrus that have been folded and fastened together. Most codices are rectangular in shape and considerably longer than wide, which means that the text found in them has the shape of tall columns, comparable to the tall and narrow columns found in rolls. A codex can be held in one or

80–81. Furthermore, 2 Tim 4:13 may refer to a parchment codex. The author requests Timothy to bring “the book rolls [τὰ βιβλία] and especially the parchments [τὰς μεμβράνας].” The plural μεμβράναι may refer to a parchment codex, rather than several parchments sheets. Quintilian (*Inst.* 10.3.31–32) uses the Latin term *membrae* in this sense and it may have been a technical term that was borrowed and transliterated into Greek as μεμβράναι. On the other hand, papyrus codices were much more common than parchment codices during (at least) the first two centuries C.E. This fact makes it less likely that the new format was given a technical term referring to a type that was rare at the time when the term was introduced. Cf. E.G. Turner, *The Typology of the Early Codex* (Philadelphia: University of Pennsylvania Press, 1977), 35, 40.

8 Gamble, *Books*, 48, 50; Larry W. Hurtado and Chris Keith, “Writing and Book Production in the Hellenistic and Roman Periods,” in *The New Cambridge History of the Bible: From the Beginnings to 600* (ed. James Carleton Paget and Joachim Schaper; Cambridge: Cambridge University Press, 2013), 63–80.

9 Gamble, *Books*, 43–48; William A. Johnson, *Bookrolls and Scribes in Oxyrhynchus* (Toronto: University of Toronto Press, 2004), 86–88, 125–128, 151.

two hands, depending on size and weight, although both hands are needed to turn pages while holding it.¹⁰

With regard to how the text is presented, the only major differences between rolls and codices involve the amount and width of columns. Regardless of format, prose texts are written in justified columns consisting of large capitals with sparse punctuation, accents, indication of larger sense units, and spacing between words. The text is thus regularly presented as a solid rectangular blocks of letters. In book rolls, the columns are quite narrow (4.5–7 cm in width, with around 13–24 letters per line), while the margins around them are substantial. Most papyrus codices from the first two centuries C.E. have tall pages with a single column, which is wider than the columns found in book rolls. Parchment codices are broader, however, and usually include two columns per page. The margins are considerable in both types of codices, sometimes broader than those found in manuscripts with non-Christian literary writings.¹¹

Handwriting

The handwriting found in early Christian manuscripts differs from the two commonly identified types of writing from this period: the *book hand* (found in carefully made copies of literary texts) and the *cursive* (or *documentary hand*, found in everyday writing and documentary texts). The handwriting of the Christian manuscripts is not *sui generis*, however, but rather a form of well-produced documentary hand that reveals literary ambitions. Often labelled *informal round*, this type of handwriting differs from the cursive in some aspects: the letters are larger and more carefully scripted and there are fewer ligatures. It should be remembered, however, that there is considerable variation between different early Christian manuscripts in terms of the quality and type of handwriting. Similarly, non-Christian literary manuscripts do not exclusively include texts in book hand. Few are written in cursive, but William Johnson has shown that they nevertheless vary significantly in quality.¹²

10 Gamble, *Books*, 49–50; Hurtado, *Earliest Christian Artifacts*, 163–165; Turner, *Typology*, 43–53.

11 Gamble, *Books*, 48, 69; Hurtado, *Earliest Christian Artifacts*, 166, 169–170; Hurtado, “Manuscripts,” 51; William A. Johnson, “The Ancient Book,” in *The Oxford Handbook of Papyrology* (ed. Roger S. Bagnall; Oxford: Oxford University Press, 2009), 256–281, esp. 259; Turner, *Typology*, 35, 85–86; E.G. Turner, *Greek Manuscripts of the Ancient World* (2nd rev. and enl. ed.; London: Institute of Classical Studies, 1987), 7–8.

12 Gamble, *Books*, 70–71; Johnson, *Bookrolls*, 162–184; William A. Johnson, *Readers and Reading Culture in the High Roman Empire: A Study of Elite Communities* (New York: Oxford University Press, 2010), 21; Michael J. Kruger, *The Question of Canon: Challenging the Sta-*

Abbreviations

Early Christian manuscripts regularly include a number of abbreviations. Several of them are found in documentary writings from the same era, whereas non-Christian literary manuscripts rarely contain any. Some abbreviations are either unique to Christian manuscripts or only have a counterpart in Jewish scribal culture.

The use of letters to relate numbers (where, for example, $\alpha = 1$, $\beta = 2$, $\iota = 10$, $\alpha = 11$, and so on) is a feature that is occasionally found in early Christian manuscripts. This type of reference is a common feature in non-Christian documentary texts, whereas scribes copying literary writings regularly convey numerals as words (thus, 10 is spelled out as $\delta\acute{\epsilon}\kappa\alpha$, 11 as $\varepsilon\upsilon\delta\epsilon\kappa\alpha$, and so on). When letters are used as number equivalents they are commonly found with a supralinear line (a horizontal line written above).¹³

Another distinctive feature with connections to documentary writings is the abbreviation of certain words, which are referred to as *nomina sacra* in early Christian manuscripts. Such abbreviations occur regularly in documentary texts, but are rarely found in copies of classical authors. Again, early Christian scribes seem to have altered the standards as they adopted them. For example, the customary practice of abbreviating a word was to write only the initial syllable of a word (a practice regularly referred to as suspension). There are several examples of this in early Christian manuscripts, yet the most common method applied by Christian scribes was to take the first and last letters of the word (referred to as contraction) and add a horizontal line above them, as with number equivalents. Since there were multiple methods of shortening, each word had several possible abbreviations for each case. For example, Ἰησοῦς was abbreviated with ΙC , IH , or IHC and a supralinear stroke. Fifteen words of import were frequently treated as *nomina sacra* in early Christian writings, yet only four were regularly abbreviated in the early manuscripts: $\theta\epsilon\acute{o}\varsigma$, $\kappa\acute{\upsilon}\rho\iota\omicron\varsigma$, Ἰησοῦς , and Χριστός .¹⁴

tus Quo in the New Testament Debate (Downers Grove: InterVarsity, 2013), 98–100; Bruce M. Metzger, *Manuscripts of the Greek Bible: An Introduction to Greek Palaeography* (New York: Oxford University Press, 1981), 22–24; Bruce M. Metzger and Bart D. Ehrman, *The Text of the New Testament: Its Transmission, Corruption, and Restoration* (4th ed.; New York: Oxford University Press, 2005), 17; Alan Millard, *Reading and Writing in the Time of Jesus* (New York: New York University Press, 2000), 69–70; Turner, *Typology*, 85, 87.

- 13 Philip Wesley Comfort and David P. Barrett, *The Text of the Earliest New Testament Greek Manuscripts* (Corrected, enlarged ed.; Wheaton: Tyndale House, 2001), 35; Hurtado, *Earliest Christian Artifacts*, 99–101; Millard, *Reading*, 70; Turner, *Greek Manuscripts*, 15.
- 14 Scott D. Charlesworth, “Consensus Standardization in the Systematic Approach to *Nomina*

The *tau-rho*, or *staurogram*, is a similar phenomenon to the *nomina sacra*. It consists of two letters, a *rho* superimposed upon a *tau*: Ϡ. Later in antiquity this cross-like monogram becomes a symbol of Christ and is used as a freestanding sign, much like the more famous *chi-rho* Christogram: ☩. In early Christian manuscripts, however, the *tau-rho* does not function as a detached symbol. Instead, it is used in a limited abbreviation of words such as “crucify” (σταυρόω) and “cross” (σταυρός), always in reference to the crucifixion/cross of Jesus. In these instances, the complete abbreviation includes more than just *tau-rho*, for example the first letter and the last syllable of the word. Thus σταυρόν in Luke 14:27 is abbreviated ϠϠΟΝ in P75, with a *tau-rho* in the middle. The entire abbreviation is visible to the lector due to the horizontal line above it, just as with *nomina sacra* and letters relating numbers.¹⁵

Yet another type of abbreviation found in several early Christian manuscripts is the suspension of a final *nu* (ν) at the end of a line. It can also be found in non-Christian manuscripts from the middle of the second century C.E. and onwards. The abbreviation is marked with a horizontal line, which is written above the last letter and often extends out into the margin.¹⁶

Lectional Signs

A special type of distinctive feature found in early Christian manuscripts consists of a group of lectional signs, which are often designated as “reader’s aids” and described as aids for public reading.¹⁷ These include marks such as breath-

Sacra in Second- and Third-Century Gospel Manuscripts,” *Aeg* 86 (2006): 37–68; Gamble, *Books*, 74–75, 77; Larry W. Hurtado, “Early Christian Manuscripts as Artifacts,” in *Jewish and Christian Scripture as Artifact and Canon* (ed. Craig A. Evans and H. Daniel Zacharias; London: T&T Clark, 2009), 66–81, esp. 95–134; Metzger, *Manuscripts*, 36–37; Millard, *Reading*, 70–71.

15 Hurtado, “Early Christian Manuscripts,” 135–154.

16 Turner, *Greek Manuscripts*, 15.

17 Cf. the varying phrases used by Charlesworth, “Public,” 149–152 (“lectional aids” and “reader’s aids”); Raffaella Cribiore, *Writing, Teachers, and Students in Graeco-Roman Egypt* (Atlanta: Scholars Press, 1996), 83 (“lectional signs”); Charles E. Hill and Michael J. Kruger, “Introduction: In Search of the Earliest Text of the New Testament,” in *The Early Text of the New Testament* (ed. Charles E. Hill and Michael J. Kruger; Oxford: Oxford University Press, 2012), 1–22, esp. 15–16 (“reading aids”); Hurtado, *Earliest Christian Artifacts*, 177 (“reader’s aids”); Hurtado and Keith, “Book Writing,” 70 (“aids for reading”); Johnson, *Bookrolls*, 15–17, 19, 22, 24, 32, 36, 58, 306, 335 (“lectional aids,” “lectional signs,” “lectional marks,” and “aids to lection”); Metzger, *Manuscripts*, 33 (“help’s for the reader”); Metzger and Ehrman, *Text*, 33 (“helps for readers”); Turner, *Greek Manuscripts*, 10 (“lectional signs”).

ings, punctuation, *paragraphos*, and *diaeresis*. The use of such features should be understood against the background that texts were written with no or few spaces between words, accents, or sense units markers.

According to Larry Hurtado, “reader’s aids” are primarily found in manuscripts produced for public reading. *Opistographs* (manuscripts in which the text has been copied on the back of an existing roll) and miniature codices (codices with a breadth of less than 10 cm, often much less),¹⁸ both of which are commonly thought to have been used for private rather than public reading, rarely display them.¹⁹ However, I have studied a number of *opistographs* and miniature codices mentioned by Hurtado and—contrary to his conclusions—I have found that they include the same distinctive features (“reader’s aids” as well as abbreviations) as manuscripts used for public reading, often in a significant amount. These results will be presented and discussed below, under the heading “Aids to Private Reading.”

Non-Christian scribal practices for literary writings include few “reader’s aids,” although scribes did copy some of the punctuation found in manuscripts. They are found more frequently in documentary writings, yet only rarely in a systematic fashion.²⁰ In this regard—and in many others, as we have seen above—Christian scribal practices were more related to customs for documentary texts than to those for literary writings. Christian scribal habits may also have been influenced by Jewish scribes, who used lectional signs such as *paragraphos* and spaces to mark sense units.²¹

Since the term “reader’s aids” regularly includes the notion that they aid public reading, I will use the term “lectional signs” below. It functions as a designation for those symbols and other indicators (such as blank spaces) that display text division or indicate pronunciation.

Lectional Signs That Display Text Division

The most common form of lectional sign is punctuation, although it is neither employed consistently nor in a systematic manner. Punctuation consists of different types of dots (Dionysius Thrax mentions three)²² and blank spaces that are inserted in the otherwise unbroken lines of letters. These primarily

18 Turner, *Typology*, 29–30.

19 Hurtado, “Early Christian Manuscripts,” 79–80. A similar argument is found in Charlesworth, “Public,” 152.

20 Charlesworth, “Public,” 149; Johnson, *Bookrolls*, 16, 35–36; Turner, *Greek Manuscripts*, 7–13.

21 Charlesworth, “Public,” 150–151; Hurtado and Keith, “Book Writing,” 66–70.

22 High, low, and middle dots (Dionysius Thrax, *Gramm.* 4).

signal full stops, whereas minor stops for articulation or breathing pause—where we would use comma or colon—are rarely marked with punctuation.²³

Paragraphos is a horizontal stroke written in the left margin, below the line, which is used in different ways depending upon the genre of the text. In poetic writings it separates metrical elements; in dramatic texts it signals the change of speaker. In prose writings, however, the function is less certain. It may signal the end of a sentence or a passage.²⁴

Ekthesis, whereupon the first letter of a line is projected out into the left margin, is found in some manuscripts. It is used to indicate that a larger sense unit starts somewhere on the line of the *ekthesis*. It can also be combined with other signs, such as dots or spaces, which indicate the exact point on the line at which the new unit begins. Sense units can also be signaled with a large initial letter.²⁵

Lectional Signs That Guide Pronunciation

A number of lectional signs that guide pronunciation can also be found in early Christian manuscripts. Rough breathing occasionally occurs in prose writings, whereas regular breathing and accents are rare. *Diaeresis* consists of two dots that are either found above the initial vowel of a word or, more rarely, above an internal vowel. It signals either the beginning of a new word (with the vowel bearing the *diaeresis*) or that two adjacent vowels (the second of which bears the *diaeresis*) should be pronounced as separate sounds rather than as a diphthong. Apostrophe is used, among other things, to indicate elisions between words, to separate syllables within words, and to indicate foreign names and words, in which case it is placed immediately after a word.²⁶

23 Johnson, *Readers*, 18, 20; William A. Johnson, "The Function of the Paragraphus in Greek Literary Prose Texts," *ZPE* 100 (1994): 65–68, esp. 67–68; Turner, *Greek Manuscripts*, 8–9.

24 Charlesworth, "Public," 150–151; Cribiore, *Writing*, 81–82; Johnson, *Readers*, 20; Johnson, "Paragraphus," 65; Turner, *Greek Manuscripts*, 8.

25 Hurtado, *Earliest Christian Artifacts*, 179–181; Millard, *Reading*, 72–73; Colin H. Roberts, *Manuscript, Society, and Belief in early Christian Egypt* (Oxford: Oxford University Press, 1979), 16–18.

26 Comfort and Barrett, *Text*, 34; Cribiore, *Writing*, 83–86; Hurtado, "Manuscripts," 58; Turner, *Greek Manuscripts*, 10–12. Note that the "proper" use of *diaeresis*, to indicate that a vowel should be pronounced as a separate syllable (in these instances the *diaeresis* is often called *trema*), is uncommon. (Cribiore, *Writing*, 83)

The Challenges of Reading Aloud from a Manuscript

It is imperative to take into account the fundamental difficulty of faultlessly reading aloud from ancient *scriptio continua* manuscripts, regardless of whether they consist of rolls or codices. Raffaella Cribiore succinctly describes the complexities involved: “Ancient manuscripts did not make many concessions to readers. A passage made of words written without separation in continuous blocks and containing almost no punctuation was only an ensemble of letters in need of interpretation. Reading at first sight was practically impossible.”²⁷

It was quite possible to produce writings with fewer demands on the lector’s ability. For example, manuscripts with school exercises included several features that facilitated reading, such as demarcation of syllables or spaces between words.²⁸ Early Latin texts regularly contained word division. Nevertheless, literary writings not for school use excluded such helpful features and Roman authors of the early empire introduced *scriptio continua* in their manuscripts, under the influence of Greek culture.²⁹

We have to acknowledge the fact that Greeks and Romans had other options, yet deliberately chose to produce literary manuscripts that called for highly skilled readers. This should be understood against the background of literary reading as a predominantly elite phenomenon. The difficulties posed by manuscripts barred most people from direct access to literary writings and retained the exclusiveness of reading.³⁰

Preparing for Public Reading

Few people—even among trained lectors—were able to read a text aloud impromptu, without extensive preparation. The skill to do so was highly regarded and rare enough that, when encountered, it warranted comment. The

27 Raffaella Cribiore, *Gymnastics of the Mind: Greek Education in Hellenistic and Roman Egypt* (Princeton: Princeton University Press, 2001), 189–190. The same conclusion is drawn by, for example, Botha, “Publishing,” 337–338; Gamble, *Books*, 203–204; Hurtado, “Manuscripts,” 50. For a contrary opinion, see Holt N. Parker, “Books and Reading Latin Poetry,” in *Ancient Literacies: The Culture of Reading in Greece and Rome* (ed. William A. Johnson and Holt N. Parker; Oxford: Oxford University Press, 2009), 186–229, esp. 200 n. 50.

28 Cribiore, *Gymnastics*, 134, 141.

29 Johnson, *Readers*, 20; M.B. Parkes, *Pause and Effect: An Introduction to the History of Punctuation in the West* (Aldershot: Ashgate, 1992), 10.

30 I will discuss social aspects of ancient reading culture in more detail in chapter three.

first-century C.E. satirical novelist Petronius thus let Trimalchio expound on the worth of a slave who read books “at sight” (*librum ab oculo legit*):

Then our enjoyment received its first shock; a quite handsome boy came in among the fresh servants, and Trimalchio seized upon him and gave him a prolonged kiss. So Fortunata, to assert her conjugal rights, began to insult Trimalchio and call him a dirty filth for not behaving himself. ... Trimalchio ... said: ... ‘I kissed that excellent boy not because of his looks, but because he is so useful. He knows his ten-times table and reads books at sight ... Surely, he is worthy to be the apple of my eye?’³¹

PETRONIUS, *Satyricon* 74–75

In order to be able to read aloud for others from a *scriptio continua* manuscript, without stumbling through it, it is necessary to prepare the reading (unless one has the gift of Trimalchio’s slave). The lector analyzes the text beforehand in order to interpret—and decide upon—its division, prosody, delivery, and so on.³² It is the lector’s task to convert the text from signs to sound and bring it alive. This entails reading the text out loud—syllable by syllable—and construing words, phrases, and sentences.³³

The essentials of reading preparation were introduced at an early stage of ancient education. Students learned pronunciation and interpretation of *scriptio continua* writing through an intense study of syllables. They spent much time learning to recognize, pronounce, copy, and memorize all the permutations of syllables used in the Greek language.³⁴ Several ancient authors stressed

31 *Hinc primum hilaritas nostra turbata est; nam cum puer non inspeciosus inter novos intrasset ministros, invasit eum Trimalchio et osculari diutius coepit. Itaque Fortunata, ut ex aequo ius firmum approbaret, male dicere Trimalchioni coepit et purgamentum dedeeusque praedicare, qui non contineret libidinem suam. ... Trimalchio ... inquit ... Puerum basiavi frugalissimum, non propter formam, sed quia frugi est: decem partes dicit, librum ab oculo legit ... Non est dingus quem in oculis feram?*

32 Cribiore, *Gymnastics*, 189–190; Jane Heath, “*Nomina Sacra* and *Sacra Memoria* before the Monastic Age,” *JTS*, 61 (2010): 516–549, esp. 522–523; Johnson, “Sociology,” 620; Paul Henry Saenger, *Space between Words: The Origins of Silent Reading* (Stanford: Stanford University Press, 1997), 13.

33 Botha, *Orality*, 98; Cribiore, *Writing*, 87; Gamble, *Books*, 204; Jocelyn Penny Small, *Wax Tablets of the Mind: Cognitive Studies of Memory and Literacy in Classical Antiquity* (eBook ed.; London: Routledge, 2005), 22.

34 The students had to study each consonant in turn, combined with every vowel, and learn all the permutations of the syllables. They thus started with *beta* (learning βα, βε, βη, βι, and so on), continued with *gamma* (γα, γε, γη, γι, etc.), and went through the entire

how essential mastery of syllables was for the purpose of reading. The first-century C.E. rhetorician Quintilian thus stated: “With syllables, there is no shortcut. They must all be learned.”³⁵ It was more important to learn syllables than words, since the absence of word division in manuscripts forced students to focus their attention on how to pronounce the shortest possible letter combinations (syllables). Cribiore stresses the point: “Thus a word was conceived as a ‘piece of speech’ rather than a single independent entity.” The rigorous attention to syllables also helped the lector make sense of wordbreaks at the end of each line. Scribes and copyists consistently avoided separating the letters of a syllable when they divided words at the end of a line to create a justified column.³⁶

School texts helped students by displaying divisions in the text, which made it possible for them to focus on combining eye coordination and pronunciation. Such texts could include syllabic division, which was signaled by spaces or dots, or, more rarely, word division. Such model texts rarely separated individual words, however, but rather divided groups of words that belonged together, for example, a noun with its article and corresponding adjective. Some school texts included the types of lectional signs and punctuation that can be found in early Christian manuscripts and, more rarely, in some non-Christian literary manuscripts.³⁷

Extensive training was needed before one could analyze the unbroken array of letters and at the same time pronounce the text fluently. Quintilian thus ended his description of the prolonged process, through which the student progresses from identifying syllables and connecting them into words to slowly beginning to be able to read aloud without error:

For to look to the right, which everyone teaches, and to foresee what is coming is a matter not so much of theory as of practice, since one has to speak out what precedes while keeping the eyes on what follows, and—

alphabet. Then a new letter was added to the syllables (e.g., βαβ, βεβ, βηβ, βιβ, etc.), followed by yet another. See Stanley F. Bonner, *Education in Ancient Rome: From the Elder Cato to the Younger Pliny* (Berkeley: University of California Press, 1977), 168–169. This excruciating, yet effective, method continued for a considerable period of time, perhaps several years (cf. Johnson, *Readers*, 29 n. 36).

35 *Syllabis nullum compendium est: perdiscendae omnes nec, ut fit plerumque* (Quintilian, *Inst.* 1.1.30).

36 Bonner, *Education*, 168–169; Cribiore, *Gymnastics*, 133–134, 172–174 (the quote is found on page 174); Cribiore, *Writing*, 87.

37 Bonner, *Education*, 172; Cribiore, *Gymnastics*, 174; Cribiore, *Writing*, 81–87.

most difficult of all—divide the mind's attention, as the voice is doing one thing and the eyes another.³⁸

QUINTILIAN, *Inst.* 1.1.34

Reading a text aloud for an audience involved more, however, than just being able to separate some words while simultaneously pronouncing others. Contemporary conventions of oral delivery, including public reading, called for a clear, faultless, and appropriate pronunciation and vocal expression of the text.³⁹ Audiences could be harsh in their treatment of lectors who failed to live up to these standards.⁴⁰

The Impact of Distinctive Features on Public Reading

Having presented some of the important physical aspects of manuscripts, from their construction and form to the layout and detailed features of the texts found in them, I will now consider the effects that they had upon the lector's reading. In particular, I will focus on the effects of the lectional signs and abbreviations that are commonly described as "reader's aids."

Early Christian manuscripts contain several distinctive features, such as handwriting, layout of the text, and a multitude of lectional signs, which distinguish them from non-Christian literary manuscripts from the same era. We have seen that ordinary manuscripts present a challenge even for experienced lectors and that preparation is needed in order to read them aloud for an audience. How, then, is the public reading of early Christian manuscripts affected by the distinctive features found in them? Do they aid the lector in his task and, if so, how?

Format

At first glance, early Christian codices appear to facilitate reading to a greater degree than book rolls. The codices often have slightly broader margins and display more space between lines, which translates into fewer lines per page.

38 [N]am prospicere in dextrum, quod omnes praecipiant, et providere, non rationis modo sed usus quoque est; quoniam sequentia intuenti priora dicenda sunt, et, quod difficillimum est, dividenda intentio animi, ut aliud voce aliud oculis agatur.

39 Guglielmo Cavallo, "Between *Volumen* and Codex: Reading in the Roman World," in *A History of Reading in the West* (ed. Guglielmo Cavallo and Roger Chartier; Oxford: Polity, 1999), 64–89, esp. 73–74.

40 Audiences' demands upon the lector's delivery are described below, 84–89.

The letters are also generally larger than in non-Christian literary manuscripts, which results in comparably fewer letters per line, but also makes each letter more legible.⁴¹ Most early Christian papyrus codices have only one column per page,⁴² however, which affects the readability. The columns—and thus the lines found in them—are substantially wider than those found in rolls.⁴³ Johnson points out that the narrow columns of book rolls (of about 15 to 20 letters) aid reading.⁴⁴ Cognitive studies indicate that the eye can take in approximately 15 to 20 letters at each ocular fixation and that *scriptio continua* makes it hard to widen that visual field.⁴⁵ In other words, the amount of data found in a narrow column of a book roll corresponds with what a person can process while reading continuously. Thus, a lector's gaze does not have to skip along the line to read from a book roll—as we do when we read modern books with much wider columns—but can fixate it in its entirety and then move on to the line below. Cognitive studies also demonstrate that those who are experienced in interpreting *scriptio continua* must nevertheless compensate for the cognitive burden with frequent ocular fixation, which severely limits the visual field.⁴⁶

The results presented by cognitive studies thus indicate that it is harder to read aloud from a papyrus codex (with a single broad column per page) than from a book roll (with multiple narrow columns). Since the papyrus codex is the most common manuscript format for early Christian writings, the idea that they enfranchised a wider spectrum of readers, put forward by Hurtado,⁴⁷ needs to be qualified. T.C. Skeat similarly asserts—although from

41 Gamble, *Books*, 74; Hurtado, *Earliest Christian Artifacts*, 170, 171–172; Turner, *Typology*, 85–86.

42 Codices from the second and third centuries are almost always made of papyrus. Cf. the lists found in appendix 1 of Hurtado, *Earliest Christian Artifacts*, 209–229.

43 Turner, *Typology*, 86.

44 Johnson, “Sociology,” 611. Graham Stanton argues similarly that narrow columns assist public reading. See Graham Stanton, *Jesus and Gospel* (Cambridge: Cambridge University Press, 2004), 73–74.

45 A *fixation* is the period of time in which the eyes constantly gaze at a portion of letters before progressing in a jerky movement (a *saccade*). They eyes do not move smoothly across the line, but rather jump ahead in saccadic movements between fixations. On the width of the visual field and the effects of not separating words in manuscripts, see Robert G. Crowder and Richard K. Wagner, *The Psychology of Reading* (2nd ed.; New York: Oxford University Press, 1992), 6–18; Saenger, *Space*, 6–8.

46 Crowder and Wagner, *Psychology*, 7–33; Hurtado, *Earliest Christian Artifacts*, 165–166; Johnson, “Sociology,” 610–611; Johnson, “Reading Cultures,” 15; Saenger, *Space*, 7.

47 Hurtado, “Manuscripts,” 59, 62.

another perspective—that it is easier to read from a book roll than from a codex. His argument relies upon the fact that a lector can overview several columns at once in a roll and have access to what is to come; in a codex the view is cut off until the page is turned.⁴⁸ Furthermore, when handling a book roll the reading process is uninterrupted, whereas a lector reading from a codex must pause—occasionally in the middle of a word⁴⁹—to turn pages and then start over again.⁵⁰

Others have claimed that it is more difficult to handle a book roll than a codex. In contrast to a codex, a roll is more difficult to manage while reading. Unless it is anchored it will roll itself up and it is a laborious and time-consuming task to re-roll it when reaching the end.⁵¹ Two of these points are irrelevant for the present purpose, namely to examine how distinctive features found in early Christian manuscripts affect public reading. First, the lector holds the book roll in both hands during reading and therefore does not need to anchor it. Such an act would also hamper his ability to continuously unroll new columns of text. Second, the re-rolling of a book roll does not impact the reading itself; it has to do with preparing the manuscript for storage and future use.⁵² The fact that public reading from a book roll is a two-handed task that requires training (in continuously unrolling the roll while reading its content) is, however, a valid point, although such training is given during education. Public reading from codices also seems to require both hands. Jocelyn Small argues that early codices lack stiff binding and thus flop across the thigh when one tries to write in them.⁵³ This means that anything but a miniature

48 Cf. Cavallo, "Reading," 88.

49 Words that are divided at the end of a page are found in many early Christian codices, such as P46 (late second or early third century), P47 (third century), P66 (circa 200), and P75 (late second or early third century).

50 T.C. Skeat, "Roll versus Codex: A New Approach?," *ZPE* 84 (1990): 297–298. For similar interpretations, see Adam Bülow-Jacobsen, "Writing Materials in the Ancient World," in *The Oxford Handbook of Papyrology* (ed. Roger S. Bagnall; Oxford: Oxford University Press, 2009), 3–29, esp. 24; Rouse and Rouse, *Witnesses*, 4, 27.

51 For arguments along this line, see Botha, *Orality*, 95–96; Botha, "Publishing," 337; C.B.R. Pelling, "Plutarch's Method of Work in the Roman Lives," *JHS* 99 (1979): 74–96, esp. 92–93.

52 Furthermore, Skeat asserts that the re-rolling of a book roll is neither a difficult nor a time-consuming task. He also points out that labor-saving strategies had little appeal in antiquity, since laborious activities routinely were left to servants and slaves. (T.C. Skeat, "Two Notes on Papyrus," in *Scritti in onore di Orsolina Montevicchi* (ed. Edda Bresciani, et al.; Bologna: Editrice Clueb, 1981), 373–378).

53 Small, *Wax Tablets*, 137–140.

codex needs to be held in both hands while reading, since it may otherwise flop around the hand. Regardless of this aspect, reading from a codex is a two-handed task when it comes to turning pages.

In sum, whereas it is mainly the textual layout of a codex that causes difficulties for lectors, since the lines in single-column codices are long and do not let the lector look ahead to the next column, the format itself presents some challenges when reading aloud from book rolls.

Handwriting

Although the quality of the handwriting varies significantly within the groups of Christian and non-Christian manuscripts, the general level of the handwriting in most early Christian manuscripts is of lower quality than in non-Christian literary manuscripts. Heath interprets this as a sign that early Christian communities had access to highly skilled lectors, since “it is more difficult to decipher poorly written texts than it is to read carefully presented ones.”⁵⁴ Although I agree in principle, the point is not really applicable to early Christian manuscripts. These mainly include the informal round type, which is similar to the handwriting of documentary manuscripts, yet the letters are larger and more carefully written. The handwriting, therefore, may have been chosen to increase the legibility in comparison with documentary writings,⁵⁵ although it is not as clear and careful as the book hand found in non-Christian literary writings.

We cannot know whether the handwriting of early Christian manuscripts points to highly-skilled lectors or if it is the result of subpar scribes doing their best to produce as legible a script as they can. Regardless of the experience of the scribes, their attempts to make the handwriting more legible does not necessarily provide us with any information about early Christian lectors. Even with experienced lectors, the scribes may well have tried to produce as legible handwriting as they could manage, in an effort to present manuscripts that to some degree imitated contemporary literary writings.⁵⁶

Abbreviations

Early Christian manuscripts include many examples of abbreviations, a feature rarely seen in non-Christian literary manuscripts. Abbreviations exist as *nom-*

54 Heath, “*Nomina Sacra*,” 522. She does, however, soften the argument in a footnote (522 n. 18), and states that “[t]he poor quality of Christian writing is not to be overemphasized.”

55 Cf. the argument in Gamble, *Books*, 71; Turner, *Typology*, 85.

56 Indications that early Christian scribes imitated contemporary literary manuscripts can be found in the fact that the handwriting aspires to book hand and that most early Christian papyrus codices use a single-column layout (cf. Gamble, *Books*, 69–70).

ina sacra, conflated forms with the *tau-rho* (or *staurogram*), suspensions of a final *ν*, and in short forms that relate numbers. Abbreviations in early Christian manuscripts are usually marked with a supralinear line, which makes them easy to identify for the lector. Should they be considered as “aids for reading” or as scribal features that actually encumber the lector’s task of public reading?

The cognitive process of transforming abbreviations in a manuscript into pronounceable words is similar to the operation of decoding *scriptio continua* letters into syllables and words.⁵⁷ Although the supralinear line aids the lector in identifying abbreviations, the letters nevertheless “have to be manipulated within the mind to form properly articulated and accented entities equivalent to words,” as Paul Saenger puts it.⁵⁸ In the case of abbreviations, this involves adding letters that are not included in the manuscript.

Nomina Sacra

In a much-debated article, Christopher M. Tuckett describes *nomina sacra* as “reading aids,” which were developed and used in order “to pick up and interpret the sense more easily.” He argues that they enable the lector to get his bearings on the page as well as create word division. The description of *nomina sacra* as reading aids fits his notion that early Christian lectors were capable but not professional or expert. The argument is based on an analogy between the capabilities of Christian lectors and scribes; since we do not know enough about Christian lectors, Tuckett infers that their proficiency may be comparable to that of Christian scribes, whom he presents as “competent but perhaps not of the highest quality.”⁵⁹ As stated earlier, we cannot infer specific characteristics about lectors purely on the basis of scribal practices. The two primary explanations that Tuckett presents for considering *nomina sacra* as reading aids nevertheless need to be addressed.

The idea that *nomina sacra* enable the lector to get his bearings on the page is problematic. It is unclear how the lector would profit from unevenly distributed abbreviations with supralinear lines, beside the fact that they may help him find his way back if he loses his way when looking up from the text. Furthermore, the *paragraphos* already fills this role and marks important breaks in the structure, although it is not used as often in early Chris-

57 Cf. Richard F. Ward and David J. Trobisch, *Bringing the Word to Life: Engaging the New Testament through Performing It* (Grand Rapids: Eerdmans, 2013), 36–37.

58 Saenger, *Space*, 4.

59 Christopher M. Tuckett, “‘Nomina Sacra’: Yes and No?,” in *The Biblical Canons* (ed. Jean-Marie Auwers and Henk Jan de Jonge; Leuven: Leuven University Press, 2003), 431–458, esp. 455–457 (the quotes are found on pages 455 and 456).

tian manuscripts.⁶⁰ Heath convincingly argues against any practical benefits of trying to navigate a page with the help of keywords such as the *nomina sacra*.⁶¹

The notion that *nomina sacra* aid lectors by creating word divisions is harder to ignore. In the compact lines of *scriptio continua*, the abbreviations—each of which represents a distinct word—do provide helpful word division. On the other hand, abbreviations complicate public reading by introducing difficulties to pronunciation.⁶² As we have seen, from the early stages of education onwards, reading aloud involves dividing continuous lines of letters into syllables, for which specific sounds are memorized.

When reading an abbreviation aloud, however, the lector cannot simply pronounce the sound connected with that letter combination. He must first reverse the contraction and then add the sounds connected with each syllable contained in the abbreviated word—and do so while continuously reading aloud without interruption or hesitation.⁶³ Although lectors will certainly memorize frequently recurring abbreviations, there are over fifty short forms just for the most common *nomina sacra*, not counting some of the other frequently abbreviated words and none of the rarer ones.⁶⁴ As a result, the process of correctly identifying and pronouncing *nomina sacra* is harder than dealing with common and invariable modern abbreviations, such as “i.e.” and “e.g.”

I therefore draw the conclusion that the negative effect of handling this interpretative process during public reading cancels the only benefit of *nomina sacra* for the purpose of reading aloud, namely to identify a single word division in a line of continuous letters. In short, whatever the role of *nomina sacra* in early Christian manuscript culture (a topic I will return to below), they do not seem to function as reader’s aids in terms of clearly facilitating the lector’s task of public reading.

Tau-Rho

The conclusion that *nomina sacra* do not function as reader’s aids, although they signal some instances of word division, is also applicable to the *tau-rho*. As mentioned above, it is used in abbreviations of “cross” (σταυρός) and “crucify” (σταυρόω). The *tau-rho* does not save much space, nor does it help lectors. The

60 Cribiore, *Writing*, 82.

61 Heath, “*Nomina Sacra*,” 519–523.

62 Ward and Trobisch, *Bringing*, 36–37.

63 Cf. Heath, “*Nomina Sacra*,” 520; Tuckett, “*Nomina Sacra*,” 456 n. 96.

64 For examples of words that are only rarely treated as *nomina sacra*, see Tuckett, “*Nomina Sacra*,” 439–441.

conflated form $\sigma\tau\rho\omicron\varsigma$ may be three letters shorter than the full form $\sigma\tau\alpha\upsilon\rho\omicron\varsigma$, but $\sigma\tau\alpha\upsilon\rho\omicron\varsigma$ and $\sigma\tau\alpha\upsilon\rho\omicron\omega$ do not occur nearly as often as any of the fifteen frequently abbreviated *nomina sacra* to warrant them a special form. Hurtado is thus likely right when he describes the *tau-rho* as a visual reference to the cross of Jesus—that is, as a *staurogram*—rather than as a practical device to aid lectors.⁶⁵

Suspensions of Nu

The suspension of ν at the end of a line is definitely not of any help to readers. Although it may signal word division, it does not do so consistently, namely when the suspension takes place in the middle of a word.⁶⁶ In examples such as ἀκολουθησά[ν]των in P66 (John 1:40),⁶⁷ it may misdirect an inexperienced lector as to where the word ends. The suspension of ν at the conclusion of a line—whether inside or at the end of a word—is undoubtedly a scribal habit aimed at preserving justified columns and it does not make the lector's task of faultless public reading any easier.

Number Equivalents

The last type of the more common abbreviations found in early Christian manuscripts is the use of single letters or short letter combinations to relate numbers. This mundane form of abbreviation has not received much attention, especially not among biblical scholars who tend to focus on the *nomina sacra*.⁶⁸ Nevertheless, letters and letter combinations with a supralinear line provide an interesting parallel to *nomina sacra* and demonstrate the impact that purely scribal practices can have on the lector's reading. Each letter of the Greek alphabet represents a numeric value in a system that includes the 24 standard letters as well as three archaic letters.⁶⁹ Letter combinations can be assembled to indicate larger numbers, such as $\chi\zeta\varsigma = 666$ (consisting of $\chi = 600$, $\xi = 60$, and $\varsigma = 6$).

65 Hurtado, *Earliest Christian Artifacts*, 152–154.

66 For examples of suspension of ν both at the end of and within words, see Hurtado, “Early Christian Manuscripts,” 236 plate 4, 238 plate 6. They include abbreviations of the following words: ἐστίν[ν], σύ[ν], ἀκολουθησά[ν]των, πρῶτο[ν], and εἰπε[ν].

67 Hurtado, *Earliest Christian Artifacts*, 238.

68 Number equivalents are mentioned briefly, however, by Hurtado as he considers numerological traditions in his description of the development of *nomina sacra* (Hurtado, *Earliest Christian Artifacts*, 100, 112–120).

69 The three archaic letters are *stigma* ($\varsigma = 6$), *koppa* ($\rho = 90$), and *sampi* ($\text{Ϡ} = 900$) (Comfort and Barrett, *Text*, 35).

The most interesting aspect of number equivalents in a public reading context is that some of them are identical counterparts to frequently used *nomina sacra*. For example, the perhaps oldest *nomen sacrum* is the conflated form **IH**.⁷⁰ Written with a line above, it signifies **IHCOYC**, “Jesus.” The same abbreviation, **IH** with a supralinear line, is used in both documentary and early Christian manuscripts as an established way to relate the number 18 (ι = 10 and η = 8).⁷¹ In P75, **IH** is found in three places where it relates the number 18 (in Luke 13:4, 13:11, and 13:16). Interestingly enough, all legible instances of the nominative form of Ἰησοῦς in P75’s version of Luke are abbreviated with the *nomina sacra* **IHC** or **IC**, never with **IH**.⁷² It seems likely that the scribe (or the copyist who produced P75) was aware of the ambiguity of the abbreviation **IH** in a Christian context and avoided using it in more than one way.⁷³ Consider, for example, the abbreviations found on the *recto* side of leaf 29 in P75, which contains Luke 13:4–16. This page includes eight abbreviations, all of which have supralinear lines: **KE** (in 13:8), **ΠΝΛ** (in 13:11), **IH** (in 13:11), **IC** (in 13:12), **ΘΝ** (in 13:13), **IC** (in 13:14), **KC** (in 13:15), and the suspension of a final ν (of ἔδῃσεν, in 13:16). Whereas the number 18 is abbreviated with the only possible short form, namely **IH**, the two instances of Ἰησοῦς are written with **IC**, presumably in order not to confuse them. With such a concentration of *nomina sacra* on a single page, it would take an experienced lector, or one closely familiar with the text being read, to correctly identify and pronounce **IH** as δεκαοκτώ/ὀκτωκαίδεκα and not as Ἰησοῦς.

There are at least five common abbreviations that function both as *nomina sacra* and as number equivalents:

- IH** Ἰησοῦς and 18
- IC** Ἰησοῦς and 16
- KE** κύριε and 25

⁷⁰ Hurtado, *Earliest Christian Artifacts*, 115.

⁷¹ Hurtado actually mentions that **IH** is used both as a reference to Jesus and to the number 18, but does not draw any conclusions from it other than that it “had a reasonable currency and ... a religious meaning” (Hurtado, *Earliest Christian Artifacts*, 114, 116).

⁷² I can find 26 legible instances of the nominative form Ἰησοῦς in P75’s version of Luke. All are abbreviated as *nomina sacra*. The vast majority of these (23 in total) have the form **IC**, whereas only three are written **IHC**.

⁷³ In a non-Christian context, **IH** would only indicate the number 18. Furthermore, **IHC** reflects a familiarity with **IH** and **IC**, which strengthens the impression that the scribe made a deliberate effort to avoid ambiguities of **IH** by turning to the other *nomina sacra* for Ἰησοῦς.

ΥΝ υῖόν and 450

ΧΝ Χριστόν and 650

Each time one of these occurs in a manuscript, the lector must quickly determine—literally in the blink of an eye—how to reverse the contraction and pronounce the word. Without extensive preparation and familiarity with Christian manuscript conventions or the text being read aloud, the lector cannot know beforehand if a certain number is used in a text. He thus must be open to both interpretations of ambiguous abbreviations. Although the numbers 16, 18, 25, 450, and 650 are rare in biblical writings (two of them occur in the Septuagint, however, and another two in both the Septuagint and in a canonical New Testament text), they may appear in other Christian writings read aloud by the lector, such as letters, theological treatises, and non-canonical texts of all genres.⁷⁴

Results

In order to present a faultless and fluent public reading from a manuscript with many abbreviations, the lector must be both well-prepared and experienced. Preparation is required for a correct identification of all ambiguous abbreviations found in the manuscript, whether *nomina sacra*, *tau-rho*, suspensions of ν, or number equivalents. Experience is indispensable when the lector reads aloud and simultaneously looks ahead for upcoming abbreviations and—continuously, in his mind—restores them to their correct form and pronunciation.

Abbreviations are undoubtedly a scribal feature, since they are not added to the manuscripts by lectors. They are used for a number of different reasons, but as I have indicated they should not be regarded as “reader’s aids” in the context of public reading. Most interesting for the present study, however, is not the scribal use of abbreviations, but rather the impact that they have upon the lector’s reading. A consequence of this system is that it forced early Christian lectors to learn all variations of the different abbreviations by heart, since the words are pronounced in another way than they are written. The task is made more complicated by that fact that each term used as a *nomen sacrum* has several different abbreviations related to it.

A skilled lector, who is experienced in public reading from Christian manuscripts and thus has memorized the unique abbreviations and all their inflec-

74 Cf. Tuckett, “Nomina Sacra,” 442–443 for examples of *nomina sacra* that are used in a wide range of early Christian manuscripts, including both canonical and non-canonical writings.

tions, is not severely affected by them. On the other hand, the combination of number equivalents and *nomina sacra* presents a challenge to the lector's preparation and experience.⁷⁵

The extensive use of abbreviations does not unequivocally support the notion that early Christian manuscripts "were prepared for a certain spectrum of mainly non-elite reader-competence," as argued by Hurtado.⁷⁶ In fact, with regard to abbreviations, early Christian manuscripts presented inexperienced readers with more obstacles than non-Christian literary manuscripts from the same era in terms of performing a faultless public reading, even after extensive preparations by the would-be lector. Although these difficulties could be overcome through preparation and familiarity with scribal conventions and the texts being read aloud, abbreviations still did not aid lectors or weak readers in the difficult task of faultless public reading.

Lectional Signs

As mentioned above, lectional signs are a group of symbols and indicators that display text division or indicate pronunciation. To a greater degree than abbreviations, lectional signs are regularly described as "reader's aids."

Lectional Signs That Display Text Division

The most common lectional signs of this type in early Christian manuscripts are punctuation, usually in the form of dots or blank spaces. Scribes used several systems of punctuation to divide sense units.⁷⁷ Some examples of punctuation were not added by scribes or copyists, however, but could be supplemented by lectors or other readers.⁷⁸

Since each instance of punctuation—whether by blank space or a dot—signals a larger division than the simple separation of two words, punctuation can be used as a cue for the lector to make a brief pause.⁷⁹ Consequently, if a manuscript contains enough punctuation, it may very well aid the lector's task of public reading. With the help of punctuation, he can anticipate the end of

75 This was a rare problem in literary writings. In documentary writings and other informal texts (e.g., tax accounts or private notes), however, ambiguous abbreviations that cause confusion for the reader were not uncommon. See Nikolaos Gonis, "Abbreviations and Symbols," in *The Oxford Handbook of Papyrology* (ed. Roger S. Bagnall; Oxford: Oxford University Press, 2009), 170–178, esp. 171.

76 Hurtado, "Manuscripts," 55.

77 Hurtado, "Manuscripts," 58; Johnson, *Bookrolls*, 35–36; Turner, *Greek Manuscripts*, 8.

78 Johnson, *Bookrolls*, 35–36, 58.

79 Hurtado, "Manuscripts," 58.

a sentence or paragraph, at which he will be able to pause briefly and get an overview of the next part.

Another feature in some early Christian manuscripts is the *paragraphos*, a horizontal line written below the line in the left margin. As mentioned above, the *paragraphos* is used in a number of different ways, according to the genre of the text where it is applied. In prose writings, it may mark the division of sentences or sections. Johnson argues, however, that in Greek prose writings the *paragraphos* primarily functions as an aid to reading aloud. Literary (prose) book rolls have narrow columns, which means that each column generally contains no more than a few sentences and thus only a few *paragraphoi*. The lector can survey the principal structure ahead, plan the next brief pause, and find his way back if he loses his way or looks up at the listeners.⁸⁰ The *paragraphos* may therefore—if inserted frequently enough and combined with narrow columns—significantly aid the lector as he is reading aloud.

Occasionally, the use of *paragraphos* is combined with punctuation to mark not only on which line the lector can find a sentence break, but also precisely where on the line it occurs. The existence of the *paragraphos* keys the lector to look for the division, while a blank space or a dot marks the exact spot.⁸¹ The combination of *paragraphoi* and punctuation makes both of these lectional signs more effective. The punctuation is easier to identify and the *paragraphos* functions more precisely.

Ekthesis, the projection of the first letter of a line into the left margin, functions similarly to *paragraphos*. It signals that a larger sense unit ends and another begins somewhere on the line of the *ekthesis* and that the lector should pause between the two units. It can be further combined with punctuation to indicate the exact point of division.⁸² Consequently, the existence of *ekthesis*—like *paragraphos*—aids the lector, especially if it is used frequently and in combination with narrow columns and punctuation.

Lectional Signs That Guide Pronunciation

It is more difficult to assess the impact upon the lector's reading of the lectional signs that guide pronunciation. Here, more than in any of the other cases with lectional signs, a study of the frequency and effect of these signs in chosen early Christian manuscripts is needed. Such a study will be undertaken below.⁸³

80 Johnson, *Readers*, 20; Johnson, "Paragraphus," 66–67.

81 Johnson, *Bookrolls*, 317.

82 Hurtado, *Earliest Christian Artifacts*, 179–180; Roberts, *Manuscript*, 16–17.

83 Under the heading "Case Studies: P46, P66, and P75."

All of the lectional signs mentioned above, as well as a number of signs that guide pronunciation (for example, accent, breathing, apostrophe, and *diaeresis*) have been found in significantly greater numbers in ancient school exercises than in literary manuscripts.⁸⁴ This indicates that they functioned as aids for students learning to decipher and read *scriptio continua* texts. Criboire shows that teachers prepared model texts with lectional signs to help students master such tasks.⁸⁵ Some of the signs that aided inexperienced readers of school texts the most, such as continuous syllable and word separation, are not, however, found in early Christian manuscripts.

Results

Most of the lectional signs have the potential to aid the lector's task of public reading. In order to address the question of the actual impact upon the lector's reading, and of which demands upon the lector's experience and specialty that the manuscripts imply,⁸⁶ the frequency of the distinctive features must be taken into account. For example, *diaeresis* discloses word division, but if it is used only a handful of times in a manuscript with thousands of words, the impact is minimal.

Case Studies: P46, P66, and P75

For this test of the frequency, consistency, and effect of distinctive features that affect the lector's public reading, I have chosen portions of three early and well-preserved Christian codices: P46, P66, and P75. I focus on ten pages each from P66 (John 1:1–2:20) and P75 (John 1:1–4:46), two early papyrus codices that include John's gospel. The studied sections of P66 and P75 include texts that I will analyze in greater depth in chapters 5–8. For comparison, I also include six pages (Heb 1:1–4:4) from P46, an early papyrus codex which primarily consists of Pauline letters. The three codices are all described as intended for public reading.⁸⁷ Transcriptions of one page from each manuscript are found in

84 Criboire, *Writing*, 81–87.

85 Criboire, *Writing*, 75.

86 With a lector's specialty, I am mainly referring to the degree to which the lector is already familiar with distinctive features of Christian manuscripts (e.g., *nomina sacra*, *tau-rho*, number equivalents, and the codex format), but also to the degree to which the lector is trained in reading a single genre. The latter is a topic that I will address in chapter three.

87 P66 is commonly dated to around 200 C.E. or second/third century (e.g., by Charlesworth and Hurtado) and contains John. P75 is often dated to late second or early third century

Appendices 1 (John 1:37–42, from P66), 3 (John 1:33–46, from P75), and 5 (Heb 2:11–3:3, from P46).⁸⁸ Appendices 2, 4, and 6 contain the same texts written in the format of non-Christian literary manuscripts, namely with more narrow columns and line spacing and without abbreviations, punctuation, or other lectional signs. Appendices 2, 4, and 6 function primarily as comparative material. They will be used to assess the amount and impact of the distinctive features found in early Christian manuscripts and thus, to answer questions of how different they are and to what extent the differences render the lector's task easier (or harder) than reading aloud from ordinary literary manuscripts of the same era.

Format and Handwriting

In terms of format and handwriting, P46, P66, and P75 are generally well-suited to public reading, although broad columns and the occasional inclusion of divided words at the end of pages create difficulties. The layout of P46 and P75 includes the regular proportions of papyrus codices—the height is roughly twice the width—and they thus exhibit a single tall column on each page. P66 is almost square (14,2 × 16,2 cm) and each page includes a single, much wider column.

All three codices are written in large and clear letters. The letters are loosely spaced in P46 and P66 and much more tightly knit together in P75.⁸⁹ The

and contains Luke and John. P46 is dated to second/third century (e.g., middle second century by Comfort & Barrett and first half of third century by Kenyon). It includes Rom, Heb, 1 Cor, 2 Cor, Eph, Gal, Phil, Col, and 1 Thess, in that order.

For dates, cf. Juan Chapa, "The Early Text of John," in *The Early Text of the New Testament* (ed. Charles E. Hill and Michael J. Kruger; Oxford: Oxford University Press, 2012), 140–156, esp. 141; Charlesworth, "Public," 155; Comfort and Barrett, *Text*, 203–207, 376–379, 501; Hurtado, *Earliest Christian Artifacts*, 219–220. For more skeptic views on the dates of early Christian Manuscripts, see Roger S. Bagnall, *Early Christian Books in Egypt* (Princeton: Princeton University Press, 2009), 1–24; Pasquale Orsini and Willy Clarysse, "Early New Testament Manuscripts and Their Dates: A Critique of Theological Palaeography," *ETL* 88 (2012): 443–474 (who date P46 to 200–225 C.E. and both P66 and P75 to 200–250).

88 Due to copyright reasons, the pages are presented as transcriptions rather than as facsimiles. I am aware that this means that not all aspects of the manuscripts (for example, damages in the papyrus) are visible. I refer interested readers to the excellent images that are available online of the manuscripts that I analyze in this chapter. Note that Appendix 3 does not include the whole page, but rather the first 30 lines; there is not room enough for lines 31–43.

89 The letters are larger and more loosely spaced in the first half of P75 (which contains

spacing between the lines is voluminous in P46, considerable in P66, and unremarkable (or, in other words, similar to non-Christian literary writings) in P75.

The number of letters per line is significantly higher in these codices than in non-Christian literary manuscripts, which makes public reading slower and more laborious than in manuscripts with narrow columns. Each line averages between 25 and 30 letters per line in the studied sections.⁹⁰ Thus, the lector could not take in a whole line in a single ocular fixation, but would have to skip along the line to read it.⁹¹

There are also examples in all three manuscripts of divided words at the end of columns, which render the lector's task more difficult. In these cases, the lector must turn the page before being able to correctly pronounce the word written at the end, thus breaking the flow of continuous public reading.⁹²

Abbreviations

Most abbreviations are variously employed in the studied manuscripts. *Nomina sacra* are used extensively in all three manuscripts, whereas *tau-rho* signs, suspensions of *v*, number equivalents, and a special abbreviation of *καί* are found much less frequently.

On average, a *nomen sacrum* is found once in every six lines in P46 and once in every four lines in P66 and P75. Thus P46 and P66 contain roughly five *nomina sacra* per page, whereas P75 on average includes ten instances per page, in the studied section.⁹³ Although the potential use of *nomina sacra* dif-

Luke), but since the scribe had underestimated the number of sheets required for the two gospels the handwriting becomes more compact in the second half (which contains John). The number of lines per page is also significantly higher in the second half of the codex, with an average of 42 lines/page, compared to 30 lines/page in the beginning of the codex. V. Martin and R. Kasser, *Papyrus Bodmer XIV: Évangile de Luc chap. 3–24* (Cologne-Genève: Bibliotheca Bodmeriana, 1961), 10.

90 P46 contains 22–37 letters/line in Heb 1:1–4:4, with an average of 30 letters. P66 includes 21–37 letters/line (only counting the full lines) in John 1:1–2:20, with an average of 25 letters. P75 contains 26–33 letters/line in John 1:1–4:46, with an average of 28 letters.

91 Cf. above, 30.

92 Divided words at the end of a column are found, for example, at the end of leaf 22 *verso* of P46 (ΛΛΛΕΙC followed by ΘΛΙ on the recto side, from Heb 2:3), leaf 5 *recto* of P66 (ΟΙΚΟ followed by ΔΟΜΗΘΗ on leaf 6 recto, from John 2:20), and leaf 50 *verso* of P75 (ΔΩ which is followed by CΩ on leaf 51 recto, from John 4:14).

93 These estimates are based on the following calculations. I have found 26 *nomina sacra* in the studied section of P46 (i.e., Heb 1:14–4:46), 50 in P66 (i.e., John 1:1–2:20), and 119 in P75 (i.e., John 1:1–4:46). The total amount of lines per page in the studied sections is, on average:

fers depending on the amount of relevant words (for example θεός, Ἰησοῦς, and ἄνθρωπος) in the source text, there are marked differences as to which words are chosen for abbreviation and how often they are abbreviated. For example, ἄνθρωπος is used four times in John 1, in varying cases. In P75, three of these are abbreviated; in P66, only one of them is treated as a *nomen sacrum*.⁹⁴ All the studied manuscripts contain several *nomina sacra* abbreviations on almost every page. These affect not only the visual impact of the manuscript,⁹⁵ but also the public reading of the texts found within it. The extensive amount of this type of abbreviation indicates a lector that is both trained and deeply familiar with distinctive features of Christian manuscript culture, or alternatively, one that is experienced and who makes considerable preparations before reading aloud from this type of manuscript.

Abbreviations which include the *tau-rho* sign cannot be found in any of the studied sections, since they do not contain any forms of σταυρός or σταυρώ. In later sections, however, abbreviations with *tau-rho* are used in P66 and P75 (in John 19). In P46 (for example in 1 Corinthians and Galatians), words such as “crucify” are abbreviated, but without the *tau-rho* sign. Again, the use of abbreviations does not aid the lector’s task, but may confuse inexperienced readers.

Suspensions of ν are found in all three manuscripts, once or twice per page.⁹⁶ They are most common in P66, where they can be found at the end of more than 8 percent of the lines in the studied section. Although most lectors can probably handle suspensions of ν without much trouble, there are some examples in P66 and P75 that would prove demanding even for an experienced lector. Suspensions of ν are most frequently found at the end of words which occur at the conclusion of a line. The supralinear line that marks the suspension, which is placed above the last letter of the line and which continues out into

27 in P46 (161 lines in six pages), 20 in P66 (203 lines in ten pages), and 42 in P75 (418 lines in ten pages).

You can find numerous examples of *nomina sacra* in Appendices 1, 3, and 5, e.g., of Ἰησοῦ and Ἰησοῦς on the first line of P66 in Appendix 1, of πνεύματι on the second line of P75 in Appendix 3, and of θεός on the sixth line of P46 in Appendix 5.

94 ἄνθρώπων in 1:4 is abbreviated in P75, ἄνθρωπος in 1:6 is not abbreviated in any of the studied manuscripts, ἄνθρωπον in 1:9 is abbreviated in P75, and ἀνθρώπου in 1:51 is abbreviated in both P66 or P75.

95 Cf. Hurtado, *Earliest Christian Artifacts*, 132–133.

96 You can find several examples of ν suspensions in Appendices 1 and 5, e.g., at the end of the fourteenth and nineteenth lines of P66 in Appendix 1 and at the end of the eighth line of P46 in Appendix 5.

the right margin, therefore functions as a sign of word division. Occasionally, however, the word does not end with the suspension; it is divided and continues on the next line.⁹⁷ This causes disruption when the lector pronounces the word, which he may interpret as complete only to find out that it is not. Another confusing use of the suspension mark is when it is attached to a word that does not end with a *v*. This practice can lead to faulty pronunciation by the lector, a mistake that was not taken lightly in antiquity.⁹⁸ The inconsistent employment of suspensions indicates that the scribes' primary concern were not to ease the lector's task. Rather, the motivating force seems to be the scribal habit of preserving justified columns, even if it caused serious concerns for lectors who used the manuscripts in public reading.

Number equivalents are often found in P75, whereas P66 includes only a few, none of which occur in the studied section; P46 does not use letters to relate numbers at all. I cannot identify any principle for the application of number equivalents, not even where they are frequently found.⁹⁹ As mentioned above, number equivalents are not well-suited to fluent public reading and they render the lector's task more difficult. The manner in which they are employed in P46, P66, and P75—adjacent to *nomina sacra* and numbers written in full—confirms this.

97 An example of this is ἀκολουθησάντων in John 1:40. In P66, one line ends with ΛΚΟΛΟ ΥΘΗCΑ (followed by ΤΩΝ at the beginning of the next), which could lead the lector to pronounce it ἀκολουθήσαν (although that is not a correct form of the verb). Similarly, in P75 πωλοντας in John 2:14 is written ΠΩΛΟΥ at the end of line, which is then followed by ΤΑC at the beginning of the next line. The example from John 1:40 in P66 can be seen in Appendix 1, at the end of the thirteenth and the beginning of the fourteenth lines.

98 An example of this feature is found in P66, where a line from John 1:44 ends with ΒΗΘ'ΕΛΙΔΑ, which causes the lector to pronounce it βηθσαϊδά. This is a valid form of the word, but it would nevertheless be regarded as a mispronunciation in this situation, since it is preceded by the preposition ἀπό (and thus, the genitive form βηθσαϊδά should be used). The importance of faultless pronunciation is examined in more detail below, 84–89.

99 For example, number equivalents are often used next to numbers written in full. In P75, John 2:6 contains the number six written in full (εξ), which is shortly followed by abbreviations of the numbers two and three (ΒΗΓ, with a line above Β and Γ). An even more telling example is found in John 2:20. P75 relates the number 46 (τεσσεράκοντα και ἕξ) in 2:20 with ΜΚΛΙΕΞ, i.e., with an abbreviation (Μ = 40) directly followed by a number written in full (εξ = 6).

You can find an example of a number equivalent from P75 in Appendix 3, at the beginning of line 6. Note how there is a narrow blank space on either side of the Β (written with a line above), which makes it easier for the lector to identify it. No such space is found around any of the numbers in 2:20, however.

An abbreviation of καί, which consists of a *kappa* and a low stroke (χ) without a supralinear stroke, is found at the end of several lines in P66. It is a scribal habit, which preserves justified columns.¹⁰⁰ Since χ lacks a supralinear line, the customary manner of signaling an abbreviation, it may cause confusion for inexperienced lectors.

Lectional Signs

Punctuation

Punctuation, one of the most common types of lectional signs found in P46, P66, and P75, is a feature that does not always aid the lector. It comes in many forms, particularly as low dots (.), high dots (·), *dicola* (:), and blank spaces (). Punctuation is not applied consistently throughout any early Christian manuscript, but a system can occasionally be identified, which applies to most cases of punctuation in a section.

Low dots can be found in the studied sections of P66 and P75, although they do not exclusively signal full stops. On the contrary, they seem to be used in an unsystematic fashion and in diverse functions. Several of the low dots found in the studied section of P66 and P75 are positioned in the middle of phrases.¹⁰¹

High dots are frequently included in P66 and P75 and there are a few occurrences in P46. They are even less systematically located than the low dots. Many of them coincide with short stops, but others do not seem to follow any system.¹⁰² Even in the manuscripts where they are used extensively (P66 and

100 χ is primarily used at the end of a line by the original scribe. Occasionally, it is found at other positions, e.g., in leaf 12 *verso* of P66 (in John 4:47), where it is used as the second to last character of the twelfth line. There are also examples of it being added in the middle of a line—although supralinearly—by a later hand, e.g., in leaf 4 *recto* of P66 (in John 2:2).

101 As claimed for P75 by Martin and Kasser, *Luc*, 16. Only one of the three examples of low dots in the studied section of P66 (after Πέτρος in 1:42) corresponds with a full stop as marked in NA²⁸; the other two instances (after Ἰουδαῖοι in 1:19 and after πωλοῦσιν in 2:16) do not. Of the ten examples found in the studied section of P75 (in 1:38, 1:39, 2:3, 2:19, 3:3, 3:4, 3:19, 3:29, 4:1, 4:29, and 4:35) only two coincide with full stops in NA²⁸: after γεννηθῆναι in 3:4 and after ἔρχεται in 4:35, both of which mark the end of a question.

You can find two examples of low dots, none of which correspond with a full stop, in Appendix 3. They are found at the end of the tenth line and in the middle of the sixteenth line.

102 You can find numerous examples of high dots from P66 and P75 in Appendices 1 and 3, e.g., in the middle of the seventh and eighth lines of Appendix 1 and near the end of the second line of Appendix 3. High dots only occur five times (in 1:7, 1:9, 8:12, 9:7, 12:15, and 12:19) in the whole of Hebrews in P46, two of which are found in the studied section (in 1:7 and 1:9).

℘75), they are too widely spread out to allow the lector to continuously read everything between two high dots in a single breath. It is therefore unclear if and how they may aid a lector, except that the dots signal word division, since they are always positioned between words.

A few instances of *dicola* can be found in studied sections of ℘66 and ℘75. In ℘75, the only example is at the end of 1:34, which coincides not only with a full stop, but also with a section break.¹⁰³ Each instance of a *dicolon* in ℘66 corresponds with a full stop. None of the ones found in the studied section (at the end of 1:23, 2:10, and 2:11) coincide with a section break, but are located within sections of narrative or dialogue. Some of the examples of *dicola* from other parts of ℘66 do, however, correspond with section breaks.¹⁰⁴ *Dicola* in ℘66 (with the exception of 2:11) are followed by blank spaces for the rest of that line, which makes them easy to locate. Furthermore, they are often combined with *ekthesis* at the beginning of the following line, a combination that will be discussed below.

Blank spaces are used in all three manuscripts, often in ℘46 and more rarely in ℘66 and ℘75. The placement of blank spaces is even more unsystematic than that of dots. For example, ℘46 has numerous blank spaces between words where there is no short stop and some are found in the middle of words.¹⁰⁵ The lector's task is made much more difficult by blank spaces that split words, since this feature usually can be taken as an indication of word division. In some cases, a blank space may be due to a tear or imperfection in the papyrus surface, which the scribe has passed over before writing the rest of the word. Although understandable, such instances nevertheless cause problems for lectors who use the manuscript for public reading. There are also cases of blank spaces that aid the lector, for example, when they are placed before or after abbreviations (or both before and after), which makes the abbreviation easier to locate and identify.¹⁰⁶

103 The *dicolon* at the end of 1:34 marks the end of the section in which John recalls the coming of the spirit upon Jesus (1:29–34) and the beginning of the section in which the first disciples are introduced (1:35–42). It is further distinguished by the blank space following the *dicolon*, which makes it easier for the lector to notice the break. You can find this example in the middle of the fourth line of Appendix 3.

104 The *dicola* at the end of 2:22, 3:21, 3:36, 6:71, and 10:2 coincide with section breaks, whereas those found at the end of 10:5, 11:52, and 12:13 do not.

105 See e.g., Appendix 5, where αἰτίαν and ἐπαισχύνεται on the first line (in Heb 2:11), αὐτοὺς on the second line (in Heb 2:11), and τούτους (in Heb 2:15) on the twelfth line are split by blank spaces. An example of a blank space between words where there is no short stop can be found between ἐκκλησίας and ὑμνήσω on line 4.

106 You can find an example of this at the beginning of the sixth line of ℘75 in Appendix 3 (cf. footnote 99, above).

In sum, punctuation in the form of dots and blank spaces should not be described as “reader’s aids” without further qualification. There are several examples of punctuation that render the lector’s task of public reading more difficult. Furthermore, neither dots nor blank spaces regularly correspond with the division of *cola* and periods that the lector uses to pronounce the text.¹⁰⁷ An illustration of this can be found in Appendices 7 and 8, which indicate the limited aid punctuation renders a lector in identifying the length of *cola*. Appendix 7 consists of a colometric transcription of John 1:1–14, a plausible disposition of the text according to which a lector can read the section aloud, colon by colon and with a pause at the end of each period or part, which is marked by a blank line.¹⁰⁸ Appendix 8 displays a colometric disposition of John 1:1–14 in which the punctuation found in P75 determines the extent of each colon.¹⁰⁹ This Appendix makes it clear that a lector cannot read aloud solely according to the punctuation found in the manuscript, since the majority of the *cola* are far too long to pronounce in a single breath, which is a basic criterion for *cola* delimitation according to ancient sources.¹¹⁰

Ekthesis

Several of the instances of *ekthesis* in P66 and P75 could function as an aid to lectors, since they delimit sense units.¹¹¹ *Ekthesis* is only found sporadically, however, in P75 (once in every two pages) and even less often in P66 (once in every 13 pages). In both manuscripts, the feature is concentrated to the first chapters of John.¹¹²

107 *Cola* and periods are described in chapter four, under the headings “Delimit Cola” and “Identify Periods.”

108 This colometric transcription is based on the method of sound analysis that will be described in chapter four.

109 The section is divided into two parts, due to the existence of *ekthesis* in 1:6, which marks a major break (see below).

110 The longest line in Appendix 8 comprises 50 syllables, far more than the common length of 9–23 syllables. See chapter four (129–131) for the common and acceptable lengths of *cola* in Greek literary writings.

111 The studied section of P46 includes no *ekthesis*.

112 P66 contains 12 instances of *ekthesis* in 156 pages (roughly once per 13 pages), yet four of these (in 1:6, 1:24, 1:28, and 2:11) are found in the studied section, which consists of the first ten pages. P75 include 19 examples of *ekthesis* in its 42 pages of John (roughly once on every second page), ten of which (in 1:6, 1:29, 1:35, 1:43, 2:1, 2:23, 3:1, 3:22, 4:31, 4:43) can be found on the first ten pages.

Ekthesis is easy to locate and make sense of in P66. Not only do letters project into the left margin, but each instance of *ekthesis* is made more recognizable by the fact that the previous line (with the exception of 2:11) ends with punctuation, either a *dicolon* or a high dot, and a series of blank spaces. For example, the full stop between John 10:5 and 10:6 is signaled thus in P66:

ΚΟΙΔΑCΙΤΩΝΑΛΛΩΤΡΙΩΝΤΗΝ
ΦΩΝΗΝ:
ΤΑΥΤΗΝ ΤΗΝΠΑΡΟΙΜΙΑΝ ΕΙΠΕΝ

This overly explicit scribal practice—punctuation and blank spaces followed by a new line with *ekthesis*—clearly points the lector to a break between two sense units. As mentioned above, however, these very visual features only occasionally coincide with the limits of larger sense units in the text.¹¹³ They frequently signal nothing more than a full stop, occasionally in the middle of a narrative, speech, or dialogue, such as at the beginning of John 1:24, 3:21, and 12:14. A lector reading aloud from P66 will thus easily recognize the few examples of *ekthesis*, but on the other hand insert long pauses in several places where they divide pericopes.

In the studied section of P75, the opposite picture emerges; examples of *ekthesis* are harder to interpret, but more helpful to the lector. Instances of *ekthesis* are not as easily identifiable as in P66, since there are no blank spaces on the previous line. More importantly, however, it is much harder to find the exact spot where the new sense unit begins, which makes the lector's task more difficult. This is due to the fact that each instance of *ekthesis* occurs on the line *below* the actual break instead of on the same line, which is how they are regularly signaled.¹¹⁴ On the other hand, there is a reward for the lector who overcomes these difficulties. *Ekthesis* in P75 typically indicates the limits of larger sense units in the narrative and not just one of many full stops. This is always the case in the studied section of John 1:1–4:46.

¹¹³ Such examples can be found at the beginning of 1:6, 2:23, 4:1, 7:1, and 10:22.

¹¹⁴ Charlesworth, "Public," 160; Martin and Kasser, *Luc*, 14–17. You can find two examples of *ekthesis* from P75 in Appendix 3. The first occurs on the fifth line and indicates a break situated in the middle of the fourth line (clearly marked by *dicolon* and a following blank space after a *nomina sacra* abbreviation of θεοῦ, i.e., at the section break between John 1:34 and 1:35). The second is found on the twenty-seventh line and indicates a break found on the twenty-sixth line (marked only with a high dot after Πέτρος, i.e., at the section break between 1:42 and 1:43).

Apostrophe

Apostrophe is found in all three manuscripts (regularly in P66 and P75; rarely in P46),¹¹⁵ but serves too many different functions to substantially aid the lector. It is used to indicate elisions between words, to separate syllables within words, to indicate foreign names and words, and to distinguish οὐκ or οὐχ from the following word.¹¹⁶

Apostrophes are not employed systematically in any of the studied manuscripts. For example, only some foreign words are signaled as such and they are not consequently marked throughout the manuscript. Nor are they only signaled the first time they occur.¹¹⁷

There are several instances of apostrophe that do not seem to fulfill any of the functions mentioned above, other than perhaps signaling word division. Examples of instances that are difficult to interpret are found in the phrases **σαρξ'εστιν** (σὰρξ ἐστιν, from John 3:6 in P75), **ἐξ'κατά** (ἐξ κατά, from John 2:6 in P66) and **μητηρ'αυτου** (μήτηρ αὐτου, from John 2:5 and 2:12 in P66).¹¹⁸

Other instances are outright confusing for the lector—as well as for the modern scholar—such as when an apostrophe is placed between two lambdas in an elided form of ἄλλ᾽, such as in the following phrases: **λλ'ο** (ἄλλ' ὁ, from John 1:33 in P66) and **λλ'ογ** (ἄλλ' οὐ, from Heb 3:16, in P46). The last two examples are particularly troublesome since the apostrophe in both cases is

115 I can find only two examples of apostrophe in the studied section of P46 (i.e., in 1% of the 161 lines). In P66 and P75, however, I count 24 and 34 occurrences, respectively, i.e., apostrophe is found in nearly 12% of the 203 lines in P66 and in 8% of the 418 lines in P75.

116 Turner, *Greek Manuscripts*, 11. In half of the instances in P75 when apostrophe is used to separate syllables within a word, it is inserted between two *gamma* (in 1:51, 2:8, 2:13, 3:23, and 4:25) and thus indicates that they should be pronounced “ng.”

You can find examples of one of the functions of apostrophe in Appendix 3. μεθερμηνεύμενον on the twelfth line (in 1:38) and ἡκολουθησάντων on the nineteenth (in 1:40) are both examples of apostrophes positioned within a word to separate two syllables (although none of them with a “ng”-sound). Later on the same page (although not shown in Appendix 3) Ναζαρέτ (in 1:41) is followed by an apostrophe, which marks it as a foreign name.

117 The ten instances of Hebrew names in John 1:45–49 (Nathanael, Moses, Joseph, Nazareth, and Israel) serve as a good example of the unsystematic use of apostrophe. In P75, three Hebrew names (Nathanael in 1:48 and Nazareth in 1:45 and 1:46) are marked with a following apostrophe. In P66, nine of the foreign names (all save Moses in 1:45) are indicated as such.

118 Similar examples can be found in more places in the studied section of P66: 1:14, 1:19, 1:30, 2:9, and 2:20.

placed as if separating two syllables within a word and the lector may well end up pronouncing them erroneously: ἄλλο (rather than ἄλλ' ὅ) and ἄλλου (rather than ἄλλ' οὐ).

The fact that apostrophes are used both within and between words, and that they can signal various details, make them notoriously difficult to interpret while reading aloud for an audience, even after considerable preparation. Thus, apostrophes should not be considered as “reader’s aids” to public reading and may in many cases prove more troublesome than helpful in such a context. They may well be helpful for someone preparing the reading, however, and even more so for someone studying the text privately.

Accents and Breathing

Accents are not used in any of the studied sections and breathing can only be found sporadically in P75. Rough breathing is marked seventeen times, or roughly twice per page, in the studied section of P75. There is also one instance of regular breathing, in John 3:2, where the second *eta* in the phrase ΜΗΘΟ is marked with regular breathing. The breathing sign aids the lector in interpreting the complicated letter sequence—which should be pronounced μὴ ἦ ὅ—by signaling word division at the second *eta*. Instances of rough breathing function in a similar manner. Since they are always found over the first vowel of a word they signal word division and indicate how the lector shall pronounce the initial syllable. Despite this, only a small minority of the words with rough breathing are indicated as such in the manuscripts. In P75, rough breathing is found in less than 5 percent of the words that have rough breathing in modern editions of the same text. The low proportion of words for which breathing is signaled demonstrates that the lector cannot rely on such marks, but has to do the interpretation of breathing on his own.¹¹⁹

Diaeresis

Diaeresis is used in all the studied manuscripts and functions primarily as word division. In P46 and P66, it is sporadically employed over an initial *iota* or *upsilon* of a word. *Diaeresis* is found more consistently in P75, over an *iota* (such as ἱᾱειν, ἰδεῖν), *upsilon* (such as ὕμεϊς, ὕμεϊς), or diphthong with *iota* (such as

119 Rough breathing is found in 1:15, 1:27, 1:30, 1:41, 2:6, 2:20, 2:23, 3:2 (twice), 3:11, 3:27, 4:1, 4:5, 4:22, 4:29, 4:32, and 4:39. The total number of words that could have been marked with rough breathing is 362. You can find an example of rough breathing in Appendix 3, in the middle of the twenty-second line (at the beginning of the phrase ὁ ἐστίν in 1:41).

γῑος, υῑός).¹²⁰ Such cases are usually helpful to the lector as an indicator of word division, although examples with a diphthong can be misunderstood as a signal that the word begins with *iota* rather than a diphthong.

The lector's interpretation of *diaeresis* becomes more complicated, however, as it is not exclusively employed as an indicator of word division. It is occasionally found over the second of two adjacent vowels to indicate that they should be pronounced as separate sounds rather than as a diphthong. As a result, *diaeresis* is found in the middle of words, especially in Hebrew names such as in ΜΩΥΣΕΩC ("Moses"), ΗCΑΙΛC ("Isaiah"), and ΒΗΘCΑΙΔΑ ("Bethsaida").¹²¹ It is regularly employed unsystematically, even on a single page. Thus the verb ὑποτάσσω is written both with and without *diaeresis* in Heb 2:8 (ῑΠΕΤΑΣC and ῑΠΟΤΑΣCΑΙ) in P46. Even more confusingly for the lector is the use of *diaeresis* in the middle of a word, yet without any adjacent vowel. One such example is found on the line following ὑποτάσσω in P46 (still in Heb 2:8), which begins with ΑΝῑΠΟΤΑΚΤΟΝ. This is neither an "organic" (separating adjacent vowels) nor an "inorganic" (indicating an initial vowel) use of *diaeresis*,¹²² but another example of inconsistent employment that may confound lectors. Since *diaeresis* often marks off an initial vowel, a lector may well mistake it for indicating word division and thus risks reading it aloud as ἀν ὑπότακτον rather than ἀνυπότακτον.

The multiple functions of *diaeresis* render it less useful in a public reading context, since the lector cannot assume that it signals word division. It might as well be used in the middle of a word to guide its pronunciation. Again, extensive preparations will make it clear to the lector how to interpret each example, yet if the reading includes a large section of a text—or a complete book—it will be hard to memorize the interpretation of each lectional sign, including *diaeresis*.

120 *Diaeresis* is found roughly once in every three lines in P75, once in every four lines in P66, and only once in every ten lines in P46.

You can find several instances of *diaeresis* in Appendices 1 and 5. Some examples are: in Appendix 1, at the beginning of Ἰωάννης on the thirteenth and twentieth lines (in John 1:40 and 1:42, from P66); in Appendix 5, at the beginning of ὑμνήσω on the fourth line (in Heb 2:12, from P46).

121 These examples are all found in P66, in John 1:17 ("Moses"), 1:23 ("Isaiah"), and 1:44 ("Bethsaida").

122 Cf. Turner, *Greek Manuscripts*, 10.

Paragraphoi, Filler Marks, and Raised Strokes

Some of the studied manuscripts include examples of *paragraphoi*, filler marks (>), or short raised strokes ('). All of these affect the lector's task.

I cannot find any examples of *paragraphos* among the studied sections, although it is used sparingly in P75, for example, to signal the beginning of John 4:1. In all three manuscripts, section breaks are marked—if at all—with punctuation and *ekthesis*, rather than with *paragraphos*.

Filler marks (>) are not lectional signs, but rather a standard scribal practice of preserving justified columns. By inserting one or several filler marks at the end of line, the scribe makes sure that it aligns with the other lines of the same page. They are used in this manner in P66 and P75.¹²³ In P66, however, they are also employed in the middle of lines as a type of punctuation. One example is found in John 1:38, where a filler mark signals the beginning of a question.¹²⁴ The lector cannot confidently interpret a filler mark in a line's center as punctuation, however. John 2:9 contains such a mark in the middle of a line, which splits the word ἀρχιτρίκλινος in two rather than act as punctuation: ἀρχι > τρίκλεινος (*sic*).

A large number of short raised strokes (') are found in P46, although not in the studied section. Philip Wesley Comfort and David P. Barrett describe them as “lectoral marks” that have been added by a lector “in preparation for oral reading,” namely as aids to public reading.¹²⁵ They are also found in other manuscripts, such as P37, which prompts Scott Charlesworth to question whether they truly function as an aid to public reading, since they occur “just as often” in places where modern editions do not include any full stop or minor stop.¹²⁶ Since raised strokes frequently occur in the middle of sense units, they cannot be taken to indicate punctuation or the limits of larger sense units. The same argument can be made for the raised strokes found in P46; only half of them coincide with breaks in NA.²⁸¹²⁷ They may well be marks made by a reader who was privately studying the texts, but there are no compelling arguments—

123 See e.g., John 1:31 and 2:14 in P66 and John 2:1 and 3:21 in P75. You can find examples of filler marks in P66 in Appendix 1, at the end of the fifth, sixth, eleventh, and seventeenth lines.

124 The filler mark is placed after αὐτοῖς and can be seen in Appendix 1, in the middle of the third line.

125 Comfort and Barrett, *Text*, 207. Note that the marks are only found in Romans, Hebrews, and parts of 1 Corinthians (chapters 14–15), not in the entire codex.

126 Charlesworth, “Public,” 162–163.

127 I tested Charlesworth's theory on Heb 5–6 in P46 and found 68 raised strokes, 39 of which (or 57%) coincide with punctuation in NA²⁸.

indeed, no arguments at all—as to how they would aid public reading. I agree with Charlesworth's conclusion that many of the strokes have been added by a private reader as “study aids that mark something of interest in the text.”¹²⁸

Results

Many of the distinctive features—including the lectional signs—that are found in the studied manuscripts do not function as aids to lectors in a public reading context. When the effects of the distinctive features are combined with the frequency and consistency with which they are applied in individual manuscripts, few contribute significantly to the lector's task. This study thus confirms the conclusion drawn by William Johnson, about the effects of “reader's aids” in ancient manuscripts: “Note that the net effect is designed for clarity and for beauty, but not for ease of use, much less for mass readership.”¹²⁹

In P46, it is only the handwriting and the line spacing that are clearly helpful to lectors in public reading. Some features—such as high dots, *diaeresis*, and apostrophe—are included too rarely to significantly affect the lector's task. Other features, such as the wide columns and the often confusing use of blank spaces, render the task more difficult. A comparison between Appendices 5 and 6 demonstrates that although the line spacing and the large letters found in P46 increase legibility, the other distinctive features are not used frequently enough to make this manuscript suitable for public reading by anyone other than a trained lector. The distinctive features do not change or aid much in comparison with a non-Christian literary manuscript and the much wider column in P46 actually makes the reading more difficult, since a line cannot be overviewed in a single ocular fixation.¹³⁰

In P66, there are more features that aid the lector's task than in P46. The handwriting and line spacing increase legibility and the punctuation and *diaeresis* are used often enough to provide some assistance in terms of word division and sense unit delimitation. On the other hand, P66 comprises many examples of a problematic use of distinctive features. These include confusing employment of filler marks and suspensions of ν , divided words at the end of pages, and abundant use of apostrophes both within and between words, some of which are outright misleading to the lector. Comparing Appendices 1 and 2, much of the layout of P66 increases legibility (with the exception of the wide columns),¹³¹ yet the ambiguous use of many distinctive features increase the demands made upon the lector.

128 Charlesworth, “Public,” 163.

129 Johnson, *Readers*, 20. Cf. his similar assessment in Johnson, “Book,” 262.

130 See above, 30.

131 P66 (similarly to P46) comprises 21–37 letters/line.

There is nothing in the layout of John in P75 that makes it easier to read than non-Christian literary manuscripts from the same era. The handwriting is similar to book hand and there is not much space between letters or lines. A comparison between Appendices 3 and 4 makes it clear that the only significant difference in layout is the wider columns of P75, which may increase the difficulty of fluent public reading. The large amount of abbreviations suggests that an experienced lector is needed for this task. The number equivalents and frequent *nomina sacra* indicate that the lector must be thoroughly familiar with Christian scribal habits as well as spend considerable time in preparation for a public reading event. The ambiguous nature of some number equivalents (for example when they are used in tandem with numbers written in full) and suspensions of *v* (such as when they are found in the middle of a word) further increases the difficulty in public reading. There are also a number of distinctive features in P75 that somewhat alleviate the lector's task, such as the use of *ekthesis* and punctuation, both of which indicate sense units, although they are not found often enough to provide a complete division of the text for public reading. The instances of *diaeresis* and breathing furthermore function as frequent signs of word division, since they are usually found at the beginning of words. As with P46 and P66, however, the frequency of distinctive features and lectional signs is not high enough to substantially alleviate the strenuous task of fluent public reading from this manuscript. A trained lector is still a prerequisite for a successful reading according to the cultural standards of the time.¹³²

Aids to Private Reading

Most distinctive features found in early Christian manuscripts, including lectional signs, are *scribal* features. Whereas some of them, such as punctuation and *paragraphoi*, could be added by lectors or other readers, most were purely scribal in origin, for example, handwriting, abbreviations, and *ekthesis*. The motives for including distinctive features in manuscripts should therefore be sought not only in the effects that they have upon public reading, but also in the larger background of early Christian reading culture and in the habits of early Christian scribes.

Hurtado, among others, argues that the purpose of including distinctive features is to facilitate public reading of the texts. He goes further than other schol-

¹³² These will be discussed in greater detail in chapter three.

ars, however, and states that the effect, and possibly the intention, “included ‘enfranchising’ a wider social diversity of people in Christian circles in the public reading ... of literary texts.”¹³³ Stated differently, the distinctive features found in early Christian manuscripts are such effective “reader’s aids” that ordinary Christians with the ability to read could use them in preparation for public reading and thus successfully read aloud at community gatherings.¹³⁴ According to Hurtado, these features result in “fewer demands made on readers to engage and deliver” the texts.¹³⁵

Although I agree with Hurtado that weak readers could not take upon themselves the task of public reading without help, I maintain that the distinctive features of early Christian manuscripts did not provide enough help to facilitate both of what may be distinguished as two tasks, namely the preparation for and performance of public reading. I agree that the distinctive features of early Christian manuscripts facilitated individual study of the texts and thus also the preparation for public reading. Even after such preparation, however, successful public reading was a complicated task that regularly called for professional readers.¹³⁶ The distinctive features I have mentioned above were not “reader’s aids” in the sense that they significantly aided the lector, or anyone else, in the actual reading aloud of the texts. Nevertheless, some of the distinctive features, especially the lectional signs, functioned as aids for the private reader who was studying the texts in his or her own time. Christian communities of the first two centuries C.E., in accordance with contemporary conventions and due to necessity, likely resorted to trained lectors for the public reading of literary writings.

Yet if the distinctive features of early Christian manuscripts did not transform a weak reader into a lector, what was the purpose of using them? Hurtado argues convincingly that the particularities of early Christian manuscripts (for example, the codex format, *nomina sacra*, and *tau-rho*) not only reflected a specific Christian reading culture, but also promoted and created it.¹³⁷ The codex

133 Hurtado, “Manuscripts,” 59.

134 In private correspondence, Hurtado has clarified that he means that the help given to ancient readers through “reader’s aids” primarily is confined to the preparation for public reading, rather than to the event of reading it aloud for a gathered community.

135 Hurtado, “Manuscripts,” 59. Note that the terms “engage” and “deliver” match the two tasks of individual study (in this case in preparation for public reading) and reading aloud for a group of listeners.

136 The requirements of successful public reading will be explored in further detail in chapter three.

137 Hurtado, “Manuscripts,” 62.

format could thus be understood as a deliberate move away from the book roll and the dominant reading culture (not only Greek and Roman, but also Jewish).¹³⁸ Codices and *nomina sacra*, among other features, should be understood as important physical and visual characteristics of an emerging Christian visual culture.¹³⁹

Distinctive Features in Manuscripts for Private Use

Distinctive features of early Christian manuscripts are not only found in manuscripts produced for public reading, but are also included in copies made for private use. This fact challenges the earlier consensus that distinctive features functioned as “reader’s aids” in the public reading of the texts. Indeed, all of the gospel manuscripts that Charlesworth defines as private, or probably private,¹⁴⁰ contain such distinctive features. Several distinctive features can regularly be found on the single leaf, which often is all that remains of many manuscripts.¹⁴¹ P45, one of the best-preserved manuscripts described as private by Charlesworth, contains apostrophe, breathing, *diaeresis*, *nomina sacra*, punctuation, and even raised strokes added by a reader.¹⁴² On the first more or less complete leaf of John’s gospel (leaf 16) alone, all of these features (except raised strokes) can be found—several in large numbers.¹⁴³

138 Such an argument, with the explicit reference that it was the result of a break with Judaism, is also found in I.M. Resnick, “The Codex in Early Jewish and Christian Communities,” *JRH* 17 (1992): 1–17. Cf. Hurtado and Keith, “Book Writing,” 70.

139 Cf. Larry W. Hurtado, “The Earliest Evidence of an Emerging Christian Material and Visual Culture: The Codex, the Nomina Sacra and the Staurogram,” in *Text and Artifact in the Religions of Mediterranean Antiquity: Essays in Honour of Peter Richardson* (ed. Stephen G. Wilson and Michel Desjardins; Waterloo: Wilfrid Laurier University Press, 2000), 271–288; Hurtado and Keith, “Book Writing,” 70–71.

140 The manuscripts defined in such a way are P1, P22, P28, P37, P45, P52, P53, P69, P106, P107, P109, P111, and 0171 (Charlesworth, “Public,” 155–156). More recently, he has presented a somewhat revised list (subtracting P22 and 0171, while adding P119) of gospel manuscripts defined as private. Scott D. Charlesworth, “The Public Features of Second/Third-Century Canonical Gospel Manuscripts” (paper presented at SBL Annual Meeting, Baltimore, USA, 2013), handout, table 3.

141 For example, P106 consists of a single leaf (with parts of John 1:29–35, 40–46), which nevertheless includes apostrophe, *diaeresis*, and *nomina sacra*, and the single remaining leaf of P1 (with parts of Matt 1:1–9, 12, 14–20) contains apostrophe, breathing, *diaeresis*, suspensions of ν, and *nomina sacra*.

142 Charlesworth only notes that it contains punctuation and raised strokes (Charlesworth, “Public,” 156; Charlesworth, “Features,” handout, table 3).

143 Leaf 16 contains parts of John 10:7–11:10.

Why would a scribe include several types of “reader’s aids” intended for public reading in a manuscript produced for private use? One could argue that Charlesworth is mistaken and that all of the manuscripts that he describes as private should be understood as copies for public reading. Such an argument has to be made case by case and show that each of the thirteen (or twelve) manuscripts should in fact be understood as produced for public reading. It is highly unlikely, however, that none of them is a private manuscript and Charlesworth’s categorization has indeed been supported.¹⁴⁴

Furthermore, there is a general agreement that *opistographs*, manuscripts with the text copied onto the back of an existing roll,¹⁴⁵ are copies made solely for private use. Consequently, they should include no or only few “reader’s aids,” if such are included to facilitate public reading. *Opistographs*, however, regularly include a number of distinctive features, including many lectional signs. The three *opistographs* P13, P18, and P98, all of which include New Testaments texts,¹⁴⁶ contain several “reader’s aids.” Despite their fragmentary nature, each of them includes between two and seven of the following distinctive features: apostrophe, accent, breathing, *diaeresis*, suspension of *v*, *nomina sacra*, number equivalent, and punctuation.¹⁴⁷

The miniature codex is another type of manuscript, which is undoubtedly produced for private use and which is also described as lacking distinctive features. Although miniature codices primarily belong to a later era than the one considered in this study,¹⁴⁸ even early miniature codices contain several “reader’s aids.” P.Oxy. 4500, a small fragment of a miniature codex (with parts of Rev 11:15–18), includes an example of letters relating numbers as well as sev-

144 Cf., for example, the reference to, and the use of, his findings in Hill and Kruger, “Introduction,” 15–17, and in Larry W. Hurtado, “The Early New Testament Papyri: A Survey of Their Significance,” in *Papyrologie und Exegese: Die Auslegung des Neuen Testaments im Licht der Papyri* (ed. Jens Herzer; Tübingen: Mohr Siebeck, 2012), 1–18, esp. 16.

145 The re-use of book rolls (e.g., when the text on the *recto* side was no longer of interest) was common in antiquity. Of the 3,365 literary rolls that are listed in the *LDAB* (*Leuven Database of Ancient Books*), more than 400 are *opistographs* (Bülow-Jacobsen, “Writing,” 21).

146 P13, P18, and P98 are all described as identified as *opistographs* by Hurtado (*Earliest Christian Artifacts*, 223–224).

147 The first column alone of P13, which comprises 27 lines of text, include breathing, *diaeresis*, suspension of *v*, *nomina sacra*, and punctuation. The fragmentary 17 lines that is all that remains of P18 include *diaeresis*, *nomina sacra*, and punctuation. The even more fragmentary 19 lines of P98, most of which comprise no more than a few letters, nevertheless contain examples of *diaeresis* and number equivalent.

148 The oldest surviving miniature codices are dated to the third century (Gamble, *Books*, 236).

eral *nomina sacra*. P78, the single remaining leaf of a miniature codex (with parts of Jude 4–5, 7–8), contains punctuation and several examples of *diaeresis* and *nomina sacra* in the fourteen lines that are preserved. Michael J. Kruger's excellent study on the miniature codex P.Oxy. 840 supports these conclusions. P.Oxy. 840 has a writing surface of only 5.4 × 5.4 cm, on which the scribe nevertheless has included 22–23 lines of an apocryphal gospel. This is clearly a manuscript intended for private use and not for public reading in a community context. On the single surviving leaf of the codex, which thus comprises 45 lines of text, Kruger identifies the following features: accents, breathing marks, coloring, enlarged first letters, filler mark, *diaeresis*, suspensions of *v*, *nomina sacra*, and punctuation (both dots and blank spaces).¹⁴⁹

Even if miniature codices constitute a somewhat later phenomenon, they are similar to other private manuscripts (such as *opistographs*) in the fact that they include distinctive features that are otherwise commonly regarded as aids to public reading. In light of this evidence, the primary function of such features needs to be reconsidered.

Distinctive Features as Aids to Private Reading

As shown above, the distinctive features of early Christian manuscripts are found in both public and private manuscripts. Although they should thus not be understood as “reader's aids” for public reading, they nevertheless function as aids for private readers in their individual study of a text.

I argue that the distinctive features found in early Christian manuscripts are employed not only as a reflection of the existing Christian reading culture—namely as scribal practices that express and reproduce such a reading culture—but also as an aid to weak readers, which facilitates their private reading and study of the texts found in the manuscripts. This proposition explains why the features are found in both public and private manuscripts and it calls attention to the fact that they involve not only the activities and habits of readers, but also of the scribes and copyists who include them in the manuscripts.

The assistance that distinctive features in manuscripts provide to weak readers has more to do with interpreting the texts than reading aloud from them. The interpretational aid rendered by distinctive features primarily consists of indicating division (and thus providing an idea of the structure of the text),¹⁵⁰ signaling foreign words, and supporting the interpretation of ambiguous words.

149 Kruger, *P. Oxy. 840*, 45–62.

150 M.B. Parkes makes a similar point about *paragraphoi* and other lectional signs (Parkes, *Pause*, 12).

Edgar Battad Ebojo seems to argue along these lines when he states about the distinctive features of P46 that “these *visual* features are for the immediate benefit of the readers; they help facilitate comprehension processing of the text.”¹⁵¹

Most of the abbreviations and lectional signs function as indicators of division. Regardless of their original purpose, such as abbreviating a word or indicating breathing, which may or may not aid public reading, they also signal the beginning or the end of a word. Many of the distinctive features are regularly positioned at the beginning of a word (breathing and *diaeresis*), at the end of a word (suspension of *v* and some examples of apostrophe), between words (punctuation and raised strokes), or over an entire word (number equivalent and *nomina sacra*). They signal word division and thus offer rudimentary divisions in a text that is otherwise a block a continuous letters. Some features, such as punctuation, *ekthesis*, and raised strokes, also signal sense units.

Some lectional signs, such as apostrophe and *diaeresis*, indicate the existence of foreign words or aid the interpretation of ambiguous words. Such instances rarely aid a lector in continuous public reading, but nevertheless guide weak readers in the identification and interpretation of unfamiliar words.

Taken together, distinctive features of early Christian manuscripts provide enough divisions of words and sense units, as well as guide the identification and interpretation of difficult words, to help weak readers understand the continuous script and study the text. Such features could thus be used in the preparation for public reading, as Hurtado points out.¹⁵² Nevertheless, they do not by themselves compensate for the other skills needed to perform faultless public reading,¹⁵³ nor do they (as I have tried to show above) provide enough help to transform inexperienced readers into lectors.

Private reading of biblical texts was not an uncommon phenomenon among the minority of Christians who could read.¹⁵⁴ The only major obstacle to such individual study was a lack of reading ability, since manuscripts were produced and distributed by Christians, rather than by the commercial book trade. They

151 Edgar Battad Ebojo, “When Nonsense Makes Sense: Scribal Habits in the Space-Intervals, Sense-Pauses, and Other Visual Features in P46,” *BT* 64 (2013): 128–150, esp. 135.

152 See above, page 55 n. 134.

153 These skills will be treated in more detail in chapter three.

154 There is a scene in the New Testament that depicts private reading, when the Ethiopian eunuch is described as reading to himself (Acts 8:28, 30). Other early Christian sources, from the second century and onwards (and in greater number from the third century), also relate to private reading (Gamble, *Books*, 232–234). Literacy levels in antiquity are examined in chapter three.

were thus available to readers, who could loan or purchase them.¹⁵⁵ Even copies regularly employed in public reading were also used in private study, which accounts for some of the distinctive features found in them.

Early Christian congregations encompassed a diversity of social levels and Christians with a reading ability were rarely fluent readers.¹⁵⁶ In this aspect, early Christian communities differed markedly from contemporary elite circles, in which literary writings were read and discussed in groups of highly educated individuals.

Few literate Christians were able to perform public reading according to the standards of the time, even after considerable preparations. Even weak readers would probably manage private reading, however, given time and some assistance in the form of lectional signs and other distinctive features. Hurtado is thus right in stating that early Christian manuscripts were prepared “for a certain spectrum of mainly non-elite reader-competence.”¹⁵⁷ Such weak readers benefited from word divisions, marks of sense units, and identifications of difficult words. The distinctive features of early Christian manuscripts may thus be described as “‘enfranchising’ a wider social diversity,”¹⁵⁸ although primarily in the private study rather than in the public reading of the texts.

Conclusions

The practical aspects of manuscripts, including the layout of the text and the use of lectional signs, have a significant impact on the lector’s task of employing them in public reading. Early Christian scribes not only used the dominant format of the book roll, but also the unconventional format of the codex. A clear preference for the codex was established in Christian circles well before the end of the second century C.E., at least for Old Testament texts, gospels, acts literature, or letters ascribed to apostles. The majority of the extant manuscripts that include New Testament writings are papyrus codices, which differ significantly from non-Christian literary book rolls. Each page usually displays a single wide column of large letters in long lines with ample line spacing. Book rolls, on the other hand, contain multiple tall and narrow columns with tighter lines of smaller, yet clear and well-formed, letters. Both formats display blocks of con-

155 Gamble, *Books*, 231–234.

156 Cf. Botha, *Orality*, 25–26; Hurtado, “Manuscripts,” 53–54. The social strata of early Christian congregations are discussed in chapter three.

157 Hurtado, “Manuscripts,” 55.

158 Hurtado, “Manuscripts,” 59.

tinuous letters without word division—*scriptio continua*—with no or limited punctuation and without signals of larger sense units.

Early Christian manuscripts diverge from non-Christian literary manuscripts not only in format and layout of the text, but also in its use of abbreviations and lectional signs, which include symbols and other indicators that display text division or indicate pronunciation. These manuscripts include a number of features otherwise only found extensively in documentary writings and school exercises, such as punctuation, apostrophe, *ekthesis*, and abbreviations.

Reading *scriptio continua* manuscripts, regardless of format, was a difficult and demanding task that only a minority of the population could engage in. Successful public reading, which included clear and fluent reading aloud without hesitation or mispronunciation, was far more complicated. It involved an array of skills in addition to the basic prerequisite of being able to read, such as the capability to interpret the continuous letters as syllables and sounds in the same pace as the text was read aloud and an aptitude in combining eye coordination and pronunciation evenly and for long periods of time. Lectors needed extensive training and preparation in order to fluently read a text aloud for an audience, although intimate familiarity with the texts facilitated the task.

The distinctive features found in New Testament manuscripts, such as handwriting, abbreviations, and lectional signs, affected the lector's task. Whereas the handwriting often increased legibility, the use of abbreviations challenged inexperienced lectors, and the existence of *nomina sacra* required lectors who were thoroughly familiar with Christian scribal habits or otherwise experienced and well-prepared. The lectional signs occasionally aided the lector in reading the text aloud, yet they should not be described as "reader's aids" for public reading without further qualification. The degree to which they facilitated public reading depended on in what way, with which frequency, and with which consistency they were employed in a manuscript.

The case studies of sections from P46, P66, and P75 show that most lectional signs in manuscripts produced for public reading are not used frequently and consistently enough to significantly aid the lector's task of reading aloud. On the contrary, they are often employed unsystematically and at times in ways that may confuse or even deceive the lector. They may well aid in the preparation for public reading, but are hindersome in the actual delivery event. Comparisons between the same texts in different formats—displayed as they are found in Christian manuscripts and as they would appear in literary book rolls (namely in narrow columns without abbreviations and lectional signs)—indicate that the public reading of early Christian manuscripts, similarly to the reading aloud of other literary manuscripts, depended upon the involvement of trained lectors.

Distinctive features, including lectional signs, are not only found in manuscripts for public reading, but also in copies made for private use. Both *opistographs* and miniature codices contain significant numbers of abbreviations and lectional signs. This fact further challenges the notion that such distinctive features were included in manuscripts in order to facilitate public reading from them.

Few literate Christians were fluent readers and they would not have been able to perform a successful public reading from an early Christian manuscript. Regardless of whether they were aided or not by the distinctive features found in manuscripts, most of them did not possess the necessary skills for successful public reading according to contemporary standards. They presumably managed to read through the texts in individual study, however. Private reading was a growing phenomenon in early Christianity, probably encouraged by the relevance and authority bestowed upon writings in early Christianity and Judaism.

Weak readers, who could not hope to perform public reading yet had an interest in studying the texts found in early Christian manuscripts, benefited from the frequent signals of division imparted by distinctive features. Most of the abbreviations and lectional signs functioned as indicators of division, a fact that aided readers in interpreting the continuous lines of letters. Some lectional signs also supported the identification and interpretation of unfamiliar words, which aided weak readers.

In sum, the use of distinctive features such as lectional signs and abbreviations in early Christian manuscripts should be understood both as a reflection of a specific early Christian reading culture and as aids to private reading (in the form of individual study) for weak readers. Christian communities of the first two centuries C.E. needed skilled lectors for public reading according to the conventions of the time. Although it would have been possible to produce manuscripts with word separation and a consistent employment of lectional signs such as punctuation, breathing, and *diaeresis*—a fact that would have aided weak readers immensely—that was evidently not the intention of early Christian scribes and copyists.

Judging from the extensive use of distinctive features such as *nomina sacra* and *tau-rho*, the lectors who performed public reading in early Christian communities were Christians themselves, or at least deeply familiar with early Christian reading culture and its scribal practices. The next chapter will focus on these lectors and their role in early Christian reading culture.

Lectors in Early Christian Communities

In the previous chapter, I addressed an often overlooked aspect of early Christian reading culture: the manuscripts from which New Testament texts were read. I found that although early Christian manuscripts contained features that helped the reader, a trained lector was nevertheless needed for successful public reading. The distinctive features of these manuscripts did, however, aid weak readers in private study of the texts.

In this chapter I will turn from material to sociocultural factors of early Christian reading culture. In the first half (Sociocultural Aspects of Reading and Public Reading), I will present widespread sociocultural conceptions and practices of reading during the early Empire, as well as investigate the settings and conventions of public reading. I will primarily consider aspects of the dominant reading culture of the Greek and Roman world of the early Empire. Nevertheless, notions specific to an early Christian reading culture—such as the centrality of writings in ancient Judaism and early Christianity—are also examined.

The chapter's focus is found in the second half (Lectors in the Greek and Roman World and Lectors and Public Reading in Early Christianity), in which I will focus on the professional reader—the lector—in the Greek and Roman world in general and in early Christian communities in particular. I will investigate the identity, training, and tasks of first- and second-century lectors. I will try to demonstrate that not only does ancient reading culture inform our understanding of lectors, but a study of their role in early Christianity profoundly alters commonly held preconceptions about how and by whom New Testament writings were read aloud.

Sociocultural Aspects of Reading

The sociocultural conceptions and practices of reading are decisive features of a reading culture. They include—among other things—ideas about what reading is and what it signifies. A number of sociocultural ideas and practices about public reading were pervasive during the early Empire, some of which are relevant to this study and will be briefly presented below.

Although silent reading certainly existed, writings were commonly read aloud in antiquity.¹ Literary texts were written with this in mind and authors

1 On the debate about silent reading vs. reading aloud, see the excellent summary in Johnson,

strived to make their writings pleasing to the ear. Most reading events consisted of public reading, even in elite settings in which all participants were literate. Wealthy men and women regularly used lectors to read literary writings aloud, even when alone in a private setting.²

Early Christianity displayed a similar pattern: most people experienced literary writings—Old Testament texts as well as early Christian compositions of various kinds—through public reading. C.H. Roberts concludes that “[t]he *lector* and the interpreter of the scriptures would have been no less familiar figures in the early churches than was the διδάσκαλος or teacher, as important in early Christian life as he was in Judaism.”³

Literacy and the implements of literature functioned as cultural capital in the Greek and Roman world. Books and lectors were prized possessions and status symbols that were used not only to access literature, but also as means to display learning, wealth, and power.⁴ The first-century historian and biographer Plutarch described the value of Crassus’ silver mines and lands as nothing compared to the worth of his slaves, among whom Plutarch mentioned lectors and secretaries.⁵ Similarly, Petronius ironically let his character Trimalchio, a pretentious nouveau riche freedman, make grandiose claims by using the contemporary idea of books as a symbol of culture: “Even if I by all means do not act in court, I nevertheless learned literature for household use. And do not think that I despise learning. I have two libraries, one Greek and one Latin.”⁶

“Sociology,” 594–600. On the commonality of reading aloud, see Guglielmo Cavallo and Roger Chartier, “Introduction,” in *A History of Reading in the West* (ed. Guglielmo Cavallo and Roger Chartier; Oxford: Polity, 1999), 1–36.

2 J.P.V.D. Balsdon, *Life and Leisure in Ancient Rome* (London: Bodley Head, 1969), 44; William V. Harris, *Ancient Literacy* (Cambridge: Harvard University Press, 1989), 36; Johnson, “Sociology,” 618–620.

3 The quote is found on page 50–51 in Colin H. Roberts, “Books in the Graeco-Roman World and in the New Testament,” in *The Cambridge History of the Bible. Volume 1: From the Beginnings to Jerome* (ed. P.R. Ackroyd and C.F. Evans; Cambridge: Cambridge University Press, 1970), 48–66. See also Gamble, “Literacy,” 32.

4 Gamble, *Books*, 91; Raymond J. Starr, “The Used-Book Trade in the Roman Empire,” *Pho* 44 (1990): 148–157, esp. 156.

5 Plutarch, *Crass.* 2.5–6.

6 *Ego etiam si causas non ago, in domusionem tamen litteras didici. Et ne me putes studia fastiditum, 11 bybliothecas habeo, unam Graecam, alteram Latinam* (Petronius, *Sat.* 48). For an analysis of the absurdity of Trimalchio’s claim, see Raymond J. Starr, “Trimalchio’s Libraries,” *Her* 115 (1987): 252–253, esp. 253.

Although literature could be experienced through public reading in a number of settings,⁷ the ability to read was highly valued, especially if accompanied by cultural knowledge, such as familiarity with the literary canon. Nevertheless, rulers did not consider mass illiteracy a problem, nor did illiteracy stigmatize the individual, who commonly had access to texts through intermediaries and public reading.⁸

Despite low literacy rates, writings were given a prominent place in ancient Judaism and early Christianity.⁹ The book, both as a roll and a codex, quickly became a symbol of Christian identity.¹⁰ Some of the other religious groups in antiquity, such as the Pythagoreans and the Orphics, also had sacred writings. Nevertheless, they did not display the same strong interest in books or the veneration of particular texts that was prevalent in ancient Judaism and continued in early Christianity. Nor did they weekly devote time to read their books aloud for the community of believers.¹¹

The bookish nature of early Christianity is confirmed by what is known about the production, circulation, and preservation of manuscripts in Christian communities of the first and second century C.E. Early Christian writings spread more rapidly and over wider areas than most other books at the time. Each community needed manuscripts of Old Testament texts as well as of early Christian writings and copies were exchanged through networks of Christian scribes. Furthermore, libraries of relevant writings were soon collected by both communities and individuals. Evidence suggests that early Christian writings were not only produced and copied by Christians; they were also circulated, preserved, and publicly read by Christians, without much involvement of book sellers or public libraries.¹²

7 Different settings for public reading are presented below, under the heading "Settings for Public Reading."

8 Botha, *Orality*, 66; Harris, *Literacy*, 144–145.

9 Different literacy rates will be discussed below, 66–67, 94–96.

10 John S. Kloppenborg, "Literate Media in Early Christ Groups: The Creation of a Christian Book Culture," *J ECS* 22 (2014): 21–59, esp. 30–32.

11 Cf. Lee I. Levine, *The Ancient Synagogue: The First Thousand Years* (New Haven: Yale University Press, 2000), 141; Gamble, "Literacy," 27–29; Donald D. Binder, *Into the Temple Courts: The Place of the Synagogue in the Second Temple Period* (Atlanta: Society of Biblical Literature, 1999), 399. A contrary assertion on the role of written texts in Pauline communities is presented by Joanna Dewey, "Textuality in an Oral Culture: A Survey of the Pauline Traditions," in *Orality and Textuality in Early Christianity* (ed. Joanna Dewey; Atlanta: Society of Biblical Literature, 1994), 37–65, esp. 53–54.

12 Botha, "Publishing," 347–351; Gamble, *Books*, 140–144, 196–197; Kim Haines-Eitzen, *Guardians of Letters: Literacy, Power, and the Transmitters of Early Christian Literature* (Oxford: Oxford University Press, 2000), 77–91, 104, 130–132; Kruger, *Canon*, 79–118.

Literary writings, in both Christian and non-Christian contexts, spread through private publication, which often included public reading. Reading excerpts or a complete text aloud could be an important part of both the revision and the publication of a literary writing. Early Christianity was not an exception to this general rule.¹³ The following excerpt from the *Shepherd of Hermas* (probably second century C.E.), the most frequently attested early Christian writing not included in the New Testament,¹⁴ provides an example:

You shall write two small book rolls and send one to Clement and one to Grapte. Clement will send his to the foreign cities, since he is permitted to do so, and Grapte will admonish the widows and the orphans. But you shall read it aloud in this city together with the elders who have been put in charge over the community.¹⁵

HERM. *Vis.* 2.4.3

The publication of a Christian text, in this case the visions of Hermas, could thus consist of both public reading in the local community and distribution of written copies to other communities through networks of Christians. Presumably, the text would be read aloud in the recipient communities as well.

Public Reading

Although levels of literacy varied over time and from region to region, William Harris has shown that the ability to read was the preserve of a small minority of the population. The absence of vital preconditions of extensive literacy—most importantly a publicly financed and sanctioned school system—prevented the emergence of any form of mass literacy. Throughout antiquity, during the Classical Greek, Hellenistic, and Roman eras, around ten percent of the population was literate.¹⁶

13 Gamble, *Books*, 83–94, 140; Raymond J. Starr, “The Circulation of Literary Texts in the Roman World,” *CQ* 37 (1987): 213–223.

14 David G. Martinez, “The Papyri and Early Christianity,” in *The Oxford Handbook of Papyrology* (ed. Roger S. Bagnall; Oxford: Oxford University Press, 2009), 590–622, esp. 591, 600.

15 γράψεις οὖν δύο βιβλαρίδια καὶ πέμψεις ἐν Κλήμεντι καὶ ἐν Γραπτῇ. πέμψει οὖν Κλήμης εἰς τὰς ἔξω πόλεις, ἐκεῖνῳ γὰρ ἐπιτέτραπται· Γραπτῇ δὲ νουθετήσῃ τὰς χήρας καὶ τοὺς ὀρφανοὺς. σὺ δὲ ἀναγνώσῃ εἰς ταύτην τὴν πόλιν μετὰ τὴν πόλιν μετὰ τῶν πρεσβυτέρων τῶν προΐταμένων τῆς ἐκκλησίας.

16 Harris, *Literacy*, 12–14, 323–332. Cf. also Rhoads, “Performance Criticism—Part I,” 121, who

In addition to the small majority of literates there were also a group of people who were able to read short uncomplicated texts, but perhaps not write.¹⁷ These semi-literates increased the total number of individuals with some form of reading ability, but not by very much. Despite low levels of literacy, the early Roman Empire abounded with written texts and most people were affected by writings.¹⁸

Public reading was an important venue for interaction with literary writings during the first two centuries C.E. This was due not only to low literacy rates, but also to the fact that few people outside of the elite had access to books. Most writings spread through private circles, while the book trade only furnished current literature at prices few could afford.¹⁹ Public reading was thus one of the few contexts in which a wider audience could share in literature. For most people in antiquity “to read” involved listening to someone else read the text aloud for them. Reading thus regularly occurred in a social context.²⁰

I have restricted this study to the public reading of literary writings and I do not address the reading aloud of private letters, signs, graffiti, and so on. Such ordinary events are also examples of public reading—on account of being texts read aloud for one or several listeners—and they were certainly more common phenomena than the public reading of literary writings, yet they have less to contribute to a study of how New Testament writings were read aloud in early Christian communities.

Below I will examine the settings and particularities of public readings of literary writings; for example, whether public reading involved delivery from memory or reading directly from a manuscript, if the lector was seated or standing, and if he employed gestures and facial expressions. The aim is to identify some of the conventions of public reading that were prevalent during the first two centuries C.E.

Settings for Public Reading

Public reading of literary writings occurred in a number of different settings, some of which can inform our understanding of public reading in early Chris-

refers to studies indicating literacy rates as low as 5–8% in the Roman world as a whole and only 2–3% in Palestine.

17 Note, however, that copying preceded reading in ancient Greek and Roman education, which indicates that those who were able to read also had basic writing skills (Cribiore, *Gymnastics*, 177).

18 Harris, *Literacy*, 4–5, 327.

19 Starr, “Circulation,” 216–217, 219–220.

20 Gamble, *Books*, 8, 39; Harris, *Literacy*, 225–226; Hurtado and Keith, “Book Writing,” 77–78.

tian communities. Below I will examine three such settings from the ancient Greek and Roman world in general: reading communities, public reading at dinner, and public recitals. Public reading in the Jewish synagogue will be considered below, under the heading Settings for Early Christian Public Reading.

A common setting for public reading of literary writings can be found in different types of informal reading communities centered on readings and literary discussions. These held literary gatherings on a small scale and only included the host and invited guests. They usually comprised a circle of literary-minded individuals. Such reading communities gathered to listen to a reading, after which the participants engaged in a literary discussion. At other times, a member invited his friends for a public reading of a work in progress. These readings—and the comments given by the invited guests—constituted an important part of the revision process. At such events the reading could be performed either by the author himself or by a lector. Pliny describes several literary gatherings of this type,²¹ some of which he hosted and at which he used a lector: “I am told that I read badly, at least verses ... So as I am about to give a recital to intimate friends, I am contemplating trying out a freedman of mine.”²² At other times he handled the reading himself:

I overlook no kind of correcting activity. First, I work through the text on my own; then I read it aloud to two or three people. Then I hand over the written text to others for comment, and the criticisms of these, if I have any doubt, I ponder together with one or two others. Finally, I give a recital to a group, and—if you can believe it—I then make the most severe of revisions.²³

PLINY THE YOUNGER, *Ep.* 7.17.7

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- 21 For a description of first-century C.E. reading communities, see William A. Johnson, “Constructing Elite Reading Communities in the High Empire,” in *Ancient Literacies: The Culture of Reading in Greece and Rome* (ed. William A. Johnson and Holt N. Parker; Oxford: Oxford University Press, 2009), 320–330; Johnson, *Readers*, 32–62. On public reading in a small group for revision purposes, see also Sean Alexander Gurd, *Work in Progress: Literary Revision as Social Performance in Ancient Rome* (Oxford: Oxford University Press, 2012), 49, 105; Starr, “Circulation,” 213–214.
- 22 *Explica aestum meum: audio me male legere, dumtaxat versus ... Cogito ergo recitaturus familiaribus amicis experiri libertum meum.* (Pliny the Younger, *Ep.* 9.34.1)
- 23 *Itaque nullum emendandi genus omitto. Ac primum quae scripsi mecum ipse pertracto; deinde duobus aut tribus lego; mox aliis trado adnotanda, notasque eorum, si dubito, cum uno rursus aut altero pensito; novissime pluribus recito, ac si quid mihi credis tunc acerrime emendo.*

Reading communities could also gather around a benefactor of an author as he invited his friends to listen to a (semi-)private reading of some new material. Since reading communities consisted of a select group of like-minded individuals with learned interests, the public readings performed within them were limited to a small group of people.

Another, more common, setting for public reading of literary writings was during dinner. Literary readings constituted a common form of entertainment at dinner parties (*convivia*) and they took place at formal banquets (*epulae*) as well as during ordinary dinners in cultured households.²⁴ Public reading at dinner was regularly performed by a lector; neither host nor guests personally provided what was regarded as entertainment.²⁵ The following scene from Suetonius' biography of Terence could be interpreted as a rare exception to the rule:

He wrote six comedies, and when he offered the first of these, the *Andria*, to the *aediles*, they told him first to read it to Caecilius. Having come when Caecilius was dining, and being meanly dressed, Terence is said to have read the beginning of his play sitting on a bench near Caecilius' couch, but after a few lines he was invited to take his place at the table. Following the dinner, he ran through the rest to Caecilius' great admiration.²⁶

SUETONIUS, *Vita Terenti* 2

It seems clear from Suetonius' description that Terence, who was the freed slave of a senator, was at first treated by Caecilius as a lector rather than an author.²⁷ In the eyes of the host he was merely providing the function of public reading at dinner, yet as soon as Caecilius recognized the quality of Terence's composition, he invited him to become a dinner guest. Only after the dinner did Terence continue the reading. What began as public reading at dinner by a servile lector was thus transformed into an author reading aloud at what could be described as a literary gathering. Rather than being an exception to the general rule that neither hosts nor guests read aloud during dinner, Suetonius'

24 Balsdon, *Life*, 44; Gerhard Binder, et al., "Banquet," in *Brill's New Pauly* (Brill, 2013); John D. d'Arms, "Slaves at Roman Convivia," in *Dining in a Classical Context* (ed. William J. Slater; Ann Arbor: University of Michigan Press, 1991), 171–183; Harris, *Literacy*, 226.

25 Parker, "Books," 205.

26 *Scripsit comoedias sex, ex quibus primam "Andriam," cum aedilibus daret, iussus ante Caecilio recitare, ad cenantem cum venisset, dictus est initium quidem fabulae, quod erat contemptiore vestitu, subsellio iuxta lectulum residens legisse, post paucos vero versus invitatus ut accumberet cenasse una, dein cetera percucurrisse non sine magna Caecilii admiratione.*

27 The servile status of lectors will be treated below, 78–80.

story about Terence confirms it. The outward social markers of Terence—a freed slave in mean clothing—initially led Caecilius to treat him as a lector and it was thus fitting for him to perform his public reading during dinner.

Although public reading at dinner was considered a form of entertainment it was often followed by literary discussions prompted by the text just read.²⁸ In this aspect, public reading at dinner resembled the smaller and less accessible reading communities. Only wealthy individuals could afford dinner parties and lectors, however, which limited the access to public readings at events such as these.²⁹

Public recitals (*recitationes*) of literature constituted a setting for public reading with a much broader admittance than reading communities and dinner parties. Public recitals started in Greece at least in the fifth century B.C.E. and the custom came to Rome in the first century B.C.E., where it became highly popular.³⁰ Most (if not all) literary genres were read aloud in public recitals. The reader could be the author himself or a lector.³¹ Suetonius describes how Claudius gave public readings from his historic writings and that he later, after having become emperor, used a lector for the same task:

When he was a youth he began to write a history with the encouragement of Titus Livy and the direct assistance of Sulpicius Flavius. On the first occasion he gave a reading from this to a crowded hall, he scarcely managed to get through it and often interrupted himself. ... During his reign, too, he wrote much and frequently gave recitals through a lector.³²

Suetonius, *Claud.* 41.1–2

Public recitals could be held in a variety of venues, such as lecture halls, theaters, private homes, or even at the baths.³³ The degree of public access

28 Balsdon, *Life*, 46; Johnson, *Readers*, 128.

29 For examples of public reading during dinner, see Aulus Gellius, *Noct. att.* 2.22.1; Nepos, *Att.* 14.1–2; Pliny the Younger, *Ep.* 9.17.2–3, 9.36.4, 9.40.2.

30 Donka D. Markus, “Performing the Book: The Recital of Epic in First-Century C.E. Rome,” *CLAnt* 19 (2000): 138–179, esp. 138–139; Small, *Wax Tablets*, 32–33; Peter L. Schmidt, “Public Recital,” in *Brill’s New Pauly* (Brill, 2013).

31 Schmidt, “Public Recital,” in *Brill’s New Pauly*.

32 *Historiam in adulescentia hortante T. Livio, Sulpicio vero Flavio etiam adiuvante, scriber adgressus est. Et cum primum frequenti auditorio commisisset, aegre perlegit refrigerates aepe a semet ipso. ... In principatu quoque et scripsit plurimum et assidue recitavit per lectorem.*

33 Schmidt, “Public Recital,” in *Brill’s New Pauly*.

depended largely upon the setting, but it is clear that public recitals were thought of as an excellent way to become known in broader circles. The second-century C.E. author Lucian takes this aspect so much for granted that he describes Herodotus' fame as the result of a single successful public reading during the Olympic Games:

He thought it a long and tedious undertaking, which would waste much time, to travel around reading his works, now in Athens, now in Corinth, Argos or Lacedaemon in turn. ... The great Olympic Games were at hand, and Herodotus thought this the opportunity he had been hoping for. He waited for a packed audience to assemble, one containing the most eminent men from all Greece. He appeared in the temple chamber, presenting himself as a competitor for an Olympic honor, not as a spectator. Then he recited his *Histories* and so bewitched his audience that his books were called after the Muses, for they too were nine in number. ... In a single gathering he won the universal approbation of all Greece and his name was proclaimed not indeed just by one herald but in every city that had sent spectators to the festival. The lesson was learnt. This was the shortcut to glory.³⁴

LUCIAN, *Herodotus* 1–3

Lucian's notion that a successful public recital was imperative to a new author was shared by many. The *Vita* of the third century B.C.E. writer Apollonius of Rhodes describes how Apollonius' first public reading of the *Argonautica*, in Alexandria, was met with such criticism that he left for Rhodes to revise the book. He then gave a new reading, in Rhodes, which was so successful that he henceforth called himself Apollonius "Rhodian" ("of Rhodes").³⁵

34 τὸ μὲν οὖν περινοστοῦντα νῦν μὲν Ἀθηναίοις, νῦν δὲ Κορινθίοις ἀναγινώσκειν ἢ Ἀργείοις ἢ Λακεδαιμονίοις ἐν τῷ μέρει, ἐργῶδες καὶ μακρὸν ἡγεῖτο εἶναι καὶ τριβὴν οὐ μικράν ἐν τῷ τοιοῦτῳ ἔσσεσθαι. ... ἐνίστανται οὖν Ὀλύμπια τὰ μεγάλα, καὶ ὁ Ἡρόδοτος τοῦτ' ἐκεῖνο ἡκεῖν οἱ νομίσας τὸν καιρὸν, οὐ μάλιστα ἐγλίχετο, πλήθουσιν τηρήσας τὴν πανήγυριν, ἀπανταχόθεν ἦδη τῶν ἀρίστων συνειλεγμένων, παρελθὼν ἐς τὸν ὀπισθόδομον οὐ θεατὴν, ἀλλ' ἀγωνιστὴν παρῆχεν ἑαυτὸν Ὀλυμπίων ἄδων τὰς ἱστορίας καὶ κηλῶν τοὺς παρόντας, ἄχρι τοῦ καὶ Μούσας κληθῆναι τὰς βίβλους αὐτοῦ, ἐννέα καὶ αὐτὰς οὔσας. ... ἐν μιᾷ συνόδῳ πάνδημόν τινα καὶ κοινὴν ψῆφον τῆς Ἑλλάδος λαβὼν καὶ ἀνακηρυχθεὶς οὐχ ὑφ' ἐνὸς μὰ Δία κήρυκος, ἀλλ' ἐν ἀπάσῃ πόλει, ὅθεν ἕκαστος ἦν τῶν πανηγυριστῶν. ὅπερ ὕστερον κατανοήσαντες, ἐπίτομόν τινα ταύτην ὁδὸν ἐς γνῶσιν.

35 *Vita* A.a.b, found on page 2 in Carl Wendel, *Scholia in Apollonium Rhodium Vetera* (Berlin: Weidmann, 1935).

The fact that public recitals were very popular and could prove the making of an author resulted in the arrangement of more and more recitals. Pliny reports that in Rome in April 97 C.E. “there was scarcely a day on which someone was not offering a recital.”³⁶

Public recitals did not only involve current works; older literature was also read aloud in this manner. Aulus Gellius, in the middle of the second century C.E., describes how a lector (he uses the Greek term ἀναγνώστης) performed a reading of Ennius (who had died three centuries earlier) in the theater of Puteoli:

And while we were there, word was brought to Julian that a lector, a man not without learning, was reading the *Annals* of Ennius aloud to the people in the theater in a very refined and musical voice. “Let us go,” he said, “to hear this ‘Ennianist,’ whoever he may be,” for that was the name by which the man wished to be called. When at last we had found him amid loud applause he was reading the seventh book of the *Annals* of Ennius.³⁷

AULUS GELLIUS, *Noct. att.* 18.5.2–4

Most public readings for larger audiences were, however, instigated by the author himself. As a consequence they only benefitted those who happened to live in the same city. Outside of large cultural centers, therefore, public readings were probably confined to poetry recitals, lectures, and speeches; few literary writings of other genres were read aloud in public. Harris asserts, however, that many cities had active authors during this period and that the literary culture thrived, with the result that literature—through public reading—was available to wider audiences than the elite.³⁸

Conventions of Public Reading

In order to understand the public reading of New Testament writings in early Christianity, we need a more detailed knowledge of how public reading of

36 [N]ullus fere dies, quo non recitaret aliquis. (Pliny the Younger, *Ep.* 1.13.1). For the 97 C.E. date, see A.N. Sherwin-White, *The Letters of Pliny: A Historical and Social Commentary* (Oxford: Clarendon, 1966), 115.

37 *Atque ibi tunc Iuliano nuntiatur ἀναγνώστην quendam, non indoctum hominem, voce admodum scita et canora Ennii annales legere ad populum in theatro. “Eamus,” inquit “auditum nescio quem istum Ennianistam,” hoc enim se ille nomine appellari volebat. Quem cum iam inter ingentes clamores legentem invenissemus, legebat autem librum ex annalibus Ennii septimum.*

38 Harris, *Literacy*, 223–224.

literary writings was performed at the time. I will therefore address questions such as: Was the lector standing or sitting? Did he hold the manuscript in his hands? Did he deliver the text from memory or read it from a manuscript (either a codex or a roll)? Did he use any furniture, such as a chair or a reading stand? Did he employ gestures or facial expressions?

It is especially important to investigate such queries critically, since biblical scholars engaged in performance criticism have answered them with a remarkable consensus. At least from the publication of Whitney Shiner's *Proclaiming the Gospel: First-Century Performance of Mark*,³⁹ in 2003, the almost axiomatic understanding has been that New Testament writings were performed—in their entirety—by individuals who delivered the memorized text whilst standing up and employing gestures, facial expressions, and tone of voice to express it. This view is usually repeated without criticism, even in some of the latest contributions within the field.⁴⁰ Pieter Botha expresses the precept clearly: “Reading in antiquity ... was a performative, vocal, oral-aural event. The reader literally recited, with vocal and bodily gestures, the text that one usually memorized beforehand.”⁴¹ Scholars engaged in performance criticism thus interpret reading as oral performance from memory and ἀνάγνωσις can consequently be translated “to perform the Scriptures in public” rather than “reading [aloud].”⁴² I will examine each of the claims made by Botha, as well as the notion that lectors stood up while reading in order to facilitate a dramatic performance with gestures and facial expressions that were noticeable by the whole audience.⁴³

Pictorial and textual evidence indicates that public reading was commonly performed by a seated reader. Numerous images of reading from antiquity depict readers sitting on a chair or a stool.⁴⁴ That sitting was the customary

39 Shiner, *Proclaiming*.

40 See e.g., Botha, “Publishing,” 338; Rhoads, “Performance Criticism—Part I,” 123, 127; Rhoads, “Performance Criticism—Part II,” 174; Shiell, *Reading*, 107; Shiell, *Delivering*, 3–4; Shiner, *Proclaiming*, 89–98, 103–104, 135–136. The same view is also expressed in earlier literature, although not as regularly. See e.g., Richard F. Ward, “Pauline Voice and Presence as Strategic Communication,” in *Orality and Textuality in Early Christian Literature* (ed. Joanna Dewey; Atlanta: Society of Biblical Literature, 1994), 95–107, esp. 95.

41 Botha, *Orality*, 91.

42 Ward and Trobisch, *Bringing*, xi.

43 Botha pronounces the standard view in this case as well, without any references to ancient sources: “reading was often done standing.” (Botha, *Orality*, 90.)

44 See e.g., Horst Blanck, *Das Buch in der Antike* (München: C.H. Beck, 1992), 27 fig. 10–11, 104 fig. 92; John Willis Clark, *The Care of Books: An Essay on the Development of Libraries and their Fittings, from the Earliest Times to the End of the Eighteenth Century* (Cambridge: Cambridge University Press, 1901), 28 fig. 9, 38 fig. 13; Criboire, *Gymnastics*, 29 fig. 1–2;

reading position is also the consensus among classical scholars.⁴⁵ The passage quoted above from Suetonius' *Life of Terence* described how Terence was seated on a bench (*subsellium*) next to Caecilius' dining couch (*subsellio iuxta lectulum residens*) as he read aloud for him at dinner.⁴⁶ There are, however, singular examples of standing readers.⁴⁷ The clear tendency of ancient sources and modern scholars—with the exception of scholars engaged in performance criticism—is nevertheless that the customary reading position was seated. The reader's posture impacts the extent to which the audience can notice facial expressions and gestures, if such were employed.

During public reading the lector held the manuscript—either a book roll or a codex—in his hands. Again, there is a consensus among classical scholars. Whereas orators and actors delivered texts that they had previously memorized, other genres of literature were read aloud directly from manuscripts.⁴⁸ Images of orators and actors depict them without manuscripts; lectors are portrayed as reading directly from them.⁴⁹ Furthermore, literary accounts of orators and actors presume that they memorize the texts which they then deliver, whereas other literary genres are presented as read aloud directly from a manuscript. For example, when Pliny the Younger recounts the events around a public recital he describes how the reading is made directly from a roll:

Naphtali Lewis, *Papyrus in Classical Antiquity* (Oxford: Clarendon Press, 1974), 152 plate 8; Shiell, *Reading*, 118 fig. 22; Turner, *Greek Manuscripts supplementary plates IIIA, IIIB*. Cf. also the examples collected in Small, *Wax Tablets*, 283 n. 30.

45 Guglielmo Cavallo, "Book," in *Brill's New Pauly* (Brill, 2013); M.L. Clarke, *Higher Education in the Ancient World* (London: Routledge & K. Paul, 1971), 43 + n. 203; Parker, "Books," 203; Schmidt, "Public Recital," in *Brill's New Pauly*. Note that the example given by Clarke (from Juvenal, *Sat.* 7.150–153) recounts how a seated school boy reads a piece and then stands up to deliver it from memory. For previous interpretations of the same scene, cf. M.L. Clarke, "Juvenal 7.150–53," *CP* 63 (1968): 295–296; M.L. Clarke, "Three Notes on Roman Education," *CP* 63 (1968): 42–44.

46 Suetonius, *Vita Terenti* 2.

47 Cavallo ("Book") mentions a picture of a standing woman who is reading and Aulus Gellius (*Noct. att.* 3.19.1) describes a lector who seems to be standing beside the table and reading during dinner (*servus assistens mensae eius legere inceptabat*). Johnson, however, interprets the passage as indicating a seated lector: "a slave sitting alongside the table" (Johnson, *Readers*, 127).

48 Cavallo, "Book," in *Brill's New Pauly*; Markus, "Performing," 144; Myles McDonnell, "Writing, Copying, and Autograph Manuscripts in Ancient Rome," *CQ* 46 (1996): 469–491, esp. 489; Parker, "Books," 188, 203.

49 Cf. Bonner, *Education*, 26 fig. 5, 56 fig. 9; Shiell, *Reading*, 39 fig. 2, 80 fig. 18, 118 fig. 22, 129 fig. 24. Note that orators are sometimes shown with a closed roll in their left hand.

Most people sit around in resting places, and while away the time for listening with gossip. From time to time, they ask to be told whether the reader has come to the podium, whether he has finished his introduction, or whether he has unrolled a large part of the book roll. It is only at that point that they make their way in and even then slowly and reluctantly.⁵⁰

PLINY THE YOUNGER, *Ep.* 1.13.2

It is clear from Pliny's description that the reader at this public recital—either the author himself or a lector—was reading aloud directly from a roll. Many of the prospective listeners did not enter until “he had unrolled a large part of the book roll” (*magna parte evolverit librum*), or, stated differently, when he had finished a substantial portion of the reading.⁵¹ A similar phrase is used in the *Acts of Peter*, in which Peter listens to a reading from a gospel and then delivers an exhortation over it. First, however, he re-rolls the book roll, a fact which reveals that the reading from the gospel had been made directly from it.⁵²

As mentioned in the previous chapter, public reading from a book roll is a two-handed task and the same is probably true of reading from codices. This severely impacts the lector's ability to use gestures. Furthermore, reading directly from a manuscript turns much of the lector's attention towards the text, especially when considering the complications of reading aloud from *scriptio continua* manuscripts. The result is less interaction between lector and audience and few opportunities for the lector to use facial expressions and gestures.

The fact that the lector regularly sat down and read aloud from a manuscript held in his hands does not fit the idea of literary writings being delivered from memory. On the contrary, literary writings were regularly read aloud directly from a manuscript in all settings except school, forum, and theater.⁵³ Delivery of an already memorized text was an important feature during education and

50 *Plerique in stationibus sedent tempusque audiendi fabulis conterunt, ac subinde sibi nuntiarum iubent, an iam recitator intraverit, an dixerit praefationem, an e: magna parte evolucrit librum; tum demum ac tunc quoque lente cunctanterque veniunt.*

51 Cf. Sherwin-White, *Letters*, 115–116.

52 *Acts Pet.* 20. The word used is *involverens*, “re-rolling.” The passage is presented in more detail below, 115–116.

53 On the delivery of memorized texts by orators and actors, see above. On memorization of texts in education, cf. Bonner, *Education*, 39–40, 111, 307; David M. Carr, *Writing on the Tablet of the Heart: Origins of Scripture and Literature* (Oxford: Oxford University Press, 2005), 178–183; Clarke, *Education*, 22, 27. See also Quintilian on the role of memory in education (*Inst.* 2.7.1–4) and in oratory (*Inst.* 11.2).

when performing oratory and drama, but writings of other literary genres were not regularly memorized. Even poetry was publicly read from manuscripts, both in public recitals and in more private settings, and famous speeches were often found among the texts read aloud—from a manuscript—at dinner parties.⁵⁴ Dramatic writings, however, were regularly delivered from memory in oral performances by actors. Such performances were not only held in theaters; they frequently occurred as entertainment at dinner parties, during which where they were performed not by lectors—who read texts aloud—but by *comoedi*, actors who specialized in dramatic performances of comedy.⁵⁵

Lectors in antiquity occasionally used furniture to support the manuscript or themselves during public reading. Since reading regularly was performed while seated, lectors resorted to chairs or stools. Desks and tables were not used for reading and writing until the Middle Ages; in antiquity they were mainly employed by bankers for counting money and dining tables were too low to be practical for reading. Alongside furniture, portable roll holders were occasionally used in public reading. They consisted of open boxes of wood with low walls that protected the roll when it was used for reading. They also had cutouts for the roll's *cornua* (the horn-like ends of the stick that forms the spine of the roll), which held the roll in place during transport. Roll holders were held in the hands during reading, either by the reader himself or by a servant, and also functioned as a protective box during transport. They are only depicted with rolls and would not work as well with codices.⁵⁶

Reading stands are also known through pictorial evidence from antiquity. These seem to have been either roll holders positioned on a column or a single piece of furniture fashioned as such (resembling a modern movable lectern). Their height indicates that they were primarily used by seated readers.⁵⁷

54 Cf. Parker, "Books," 188, 197 n. 32, 203; Pliny the Younger, *Ep.* 5.19.3.

55 Balsdon, *Life*, 45; Sherwin-White, *Letters*, 350; A.N. Sherwin-White, *Fifty Letters of Pliny* (London: Oxford University Press, 1967), 84, 125.

56 Elfriede R. Knauer, "Roman Wall Paintings from Boscotrecase: Three Studies in the Relationship between Writing and Painting," *MMJ* 28 (1993): 13–46, esp. 20–26; Jocelyn Penny Small, "Eat, Drink, and Be Merry: Etruscan Banquets," in *Murlo and the Etruscans: Art and Society in Ancient Etruria* (ed. Richard Daniel De Puma and Jocelyn Penny Small; Madison: University of Wisconsin Press, 1994), 85–94, esp. 90 n. 15; Small, *Wax Tablets*, 133, 137–140, 145–147. For images, see Margarete Bieber, *The History of the Greek and Roman Theater* (2nd ed.; Princeton: Princeton University Press, 1961), 89 fig. 317a; Bonner, *Education*, 56 fig. 9 (the boy to the left); Knauer, "Paintings," 23 fig. 26, 25 fig. 30.

57 For a description and analysis of reading stands, see Small, *Wax Tablets*, 137–139. For images, see Bieber, *Theater*, 85 fig. 308; Knauer, "Paintings," 25 fig. 30.

Although public reading involved giving a fitting vocal expression to the text being read aloud, lectors did not commonly employ gestures or facial expressions.⁵⁸ In oratory and drama, the use of voice, gestures, and facial expressions were important features of ὑπόκρισις or *actio*, the engaging delivery of an already memorized and internalized text.⁵⁹ In public reading, however, we find that the lector is usually sitting on a chair, holding the manuscript in his hands and reading directly from it. Since his hands are occupied with the manuscript and his mind with interpreting and correctly pronouncing the lines of *scriptio continua*, he is not able to employ gestures or facial expressions. Furthermore, Quintilian states that gestures should be followed by head movements and that the eyes must always turn in the direction of the gesture,⁶⁰ which renders reading from a manuscript impossible if gestures are applied.

In sum, the conventions of public reading included that the lector was seated on a chair or a stool, held the manuscript in his hands, and read aloud from it with fitting vocal expression, but not with any gestures or facial expressions. These conventions depict an event that is different in almost every detail from the one portrayed by performance criticism scholars. Incidentally, their view reflects the dramatic performances of orators and actors, not the habits of public reading by lectors and other readers.

Lectors in the Greek and Roman World

In the previous chapter, I tried to demonstrate that not only non-Christian literary writings but also early Christian texts were produced in manuscripts with a layout that made reading from them a complex and laborious task. In this chapter, I have referred to the low levels of literacy throughout antiquity and the fact that most people primarily experienced literary writings through public, rather than private, reading. Only a small minority of the population in the early

58 Cavallo, "Book," in *Brill's New Pauly*; Johnson, "Sociology," 620; Parker, "Books," 203. The use of the voice in public reading will be further analyzed below, 84–89.

59 Cf. Cicero, *De or.* 3.220–225; Cicero, *Or. Brut.* 58–60; Elaine Fantham, "Orator and/et actor," in *Greek and Roman Actors: Aspects of an Ancient Profession* (ed. Pat Easterling and Edith Hall; Cambridge: Cambridge University Press, 2002), 362–376; Quintilian, *Inst.* 11.3.14, 11.3.65–67. The many similarities between the delivery of oratory and drama (both of which are encompassed by the term *actio*) are noticeable in the way orators anxiously try to delimit themselves from the activities and disreputability of actors at the same time as they draw parallels to acting and actors. See e.g., Cicero, *De or.* 3.220; Cicero, *Or. Brut.* 86; Quintilian, *Inst.* 1.11.1–14, 11.3.88–91, 11.3.122–124.

60 Quintilian, *Inst.* 11.3.68–70.

Roman Empire was capable of reading a literary text fluently. Even fewer could perform the task of reading such a text aloud for an audience—accurately and continuously. This small group included highly educated literati, but also servants and slaves trained as lectors.

The Identity and Status of Lectors

It is at times suggested that public reading in antiquity was exclusively performed by lectors. Although reading aloud was a complex and strenuous task, it could be—and indeed was—carried out by people other than lectors.⁶¹ The number of people involved in public reading was, however, quite limited.

Four types of individuals are identified in Greek and Roman sources from the early Empire as persons who read literary writings aloud: authors, teachers, students, and lectors. Authors are found reading their own compositions in small gatherings of friends as well as in large, more or less open, recitals in lecture halls and theaters. Such events always served a practical purpose: to receive feedback and prepare for revision (in the case of small literary gatherings) or to make the literary piece known and create a name for oneself (this could be accomplished by public reading in small gatherings as well as in large public venues). Authors did not, however, read aloud at dinner parties, since public reading in such settings was considered entertainment. In school settings, both teachers and students read aloud as part of the education.

Public reading of literary writings in the early Empire was thus regularly performed by lectors, with the exceptions of school exercises or when an author read aloud to revise or promulgate his writing. It is not surprising, then, that we find a lector reading aloud in a wide variety of settings, in public as well as in private. For example, Pliny the Younger and Julius Genitor attended dinner parties and heard literary writings read aloud by lectors, Ennius' *Annals* was publicly read in a theater in Puteoli by an ἀναγνώστης (a lector), and Pliny the Older or Marcus Marius listened to readings when they were alone, in both cases performed by a lector.⁶²

Lectors were—without exceptions, it seems—slaves or freedmen of literary-minded individuals. Roman authors referred to them with both Latin and Greek terminology: *lector* and ἀναγνώστης.⁶³ The two terms regularly indi-

61 Johnson refers to “the lector function” to distinguish between public reading performed by lectors and by others (Johnson, *Readers*, 27).

62 Aulus Gellius, *Noct. att.* 18.5.2–4; Cicero, *Fam.* 7.1.3; Pliny the Younger, *Ep.* 3.5.10–14, 9.17.1–4.

63 John Wight Duff and Antony J.S. Pawforth, “Anagnōstēs,” in *The Oxford Classical Dictionary* (Oxford: Oxford University Press, 2003), 80; Peter L. Schmidt, “Lector,” in *Brill's New Pauly* (Brill, 2013); Starr, “Lectores,” 338.

cated such a trained reader, but they were occasionally used of any individual who read a text. Whereas most lectors were men, female lectors (*lectrices*)—probably servants of wealthy women—were also mentioned.⁶⁴

Since most public reading was performed by slaves or freedmen, lectors do not receive much attention in ancient sources. Quintilian, who focuses on the education of a perfect orator, only once mentions lectors and on that occasion it is not in the context of his ideal orator.⁶⁵ Authors who focus more on reading and less on speeches and oratorical delivery (for example, Pliny the Younger, Aulus Gellius, and Suetonius) do, however, not only refer to lectors, but at times also describe them and their tasks. Despite such brief comments and observations, Johnson is correct in stating that “use of functional slaves is too unmarked a condition for much remark in our sources.”⁶⁶

The incentives to leave public reading to a trained specialist were strong in antiquity. It was imperative for educated men and women to seem to avoid labor, especially in the service of someone else. Both reading and writing could be considered intellectual activities or physical labor, depending upon the circumstances. The first-century C.E. historian Dio Chrysostom advised a young friend, who was to embark upon an education in rhetoric, to dictate rather than to write with his own hand, partly because it involved less labor.⁶⁷ The anonymous author of *Rhetorica ad Herennium*, a rhetorical handbook from the first century B.C.E., issues a similar warning in the context of writing: “The laborious is clearly not the excellent. For there are many things requiring labor, which you would not necessarily boast of having done.”⁶⁸ Dio Chrysostom indicates that reading aloud for someone else is considered equally laborious and he uses this fact to imply his exceptional willingness to help his friend: “I declare for my part that even if I had to read aloud to you while you listened, for the sake of helping you I would not hesitate.”⁶⁹ He presumably could count upon the recipient not to take him up on his ingratiating offer.

64 Nicholas Horsfall, “Rome Without Spectacles,” *GR* 42 (1995): 49–56, esp. 49; Starr, “Lectores,” 337 n. 1. Note that ἀναγνώστης, as a part of set phrases, can also refer to a civic official (Duff and Spawforth, “Anagnōstēs”). On female lectors, see Schmidt, “Lector,” in *Brill's New Pauly*; Starr, “Lectores,” 339 n. 13.

65 Quintilian, *Inst.* 6.3.44. Once he also uses the term *lector* to refer to a person reading, in this case of a young student reading aloud in school (*Inst.* 2.5.6).

66 Johnson, *Readers*, 31.

67 Dio Chrysostom, *Dic. exercit.* 18.

68 *Laboriosum non statim praeclarum. Sunt enim multa laboriosa, quae si faciatis, non continuo gloriemini* (*Rhet. Her.* 4.4.6).

69 ὡς ἔγωγε, καὶ εἰ ἀναγιγνώσκειν με δεῖοι σοῦ ἀκρωμένου, τῆς σῆς ἔνεκα ὠφελείας οὐκ ἂν ὀκνήσαιμι (Dio Chrysostom, *Dic. exercit.* 18).

The wealthy upper classes thus often delegated the strenuous task of public reading to a lector, even if they had a literate education sophisticated enough to manage it themselves. Lectors provided wealthy men and women with the means to enjoy literary writings without having to decipher and interpret close-knit, *scriptio continua* manuscripts. Larry Hurtado and Chris Keith thus state: “[T]here was a direct correlation on the part of the elite between possession of literate skills and ability (via wealth or patronage) to avoid using them when desired.”⁷⁰

The stigma of performing physical work for others prompted wealthy individuals to acquire lectors of servile status.⁷¹ Reading your own composition aloud for someone else was not considered vulgar labor—you did it, after all, for your own advancement—and, as I indicated above, authors indeed gave public readings of their own writings. Reading someone else’s text aloud for an audience was, however, considered physical labor carried out at the behest of another person, such as the host of a dinner party. It thus did not constitute a respectable undertaking for a literate gentleman and in most cases public reading was assigned to lectors. Great proficiency at reading aloud could even be turned into proof of an individual’s ignorance, such as in Lucian’s *The Ignorant Book-Collector*:

What advantage, strange man, will the possession [of many books] give you, when you do not understand their beauty and cannot benefit from it more than a blind man would enjoy beauty in youngsters? Yet you look at your books with your eyes open—and, by God, in excess—and you read some of them aloud with great fluency, keeping your eyes in advance of your mouth; but I do not consider that enough, unless you know the merit and flaw of each part of what is written, unless you understand what every sentence means, how to construe the words, what expressions have been accurately turned by the writer according to good use, what are false, illegitimate, and counterfeit.⁷²

LUCIAN, *Ind.* 2

70 Hurtado and Keith, “Book Writing,” 71–72.

71 Cf. K.R. Bradley, *Slavery and Society at Rome* (Cambridge: Cambridge University Press, 1994), 80; William Fitzgerald, *Slavery and the Roman Literary Imagination* (Cambridge: Cambridge University Press, 2000), 1, 6.

72 σοι τί ὄφελος, ὦ θαυμάσιε, τοῦ κτήματος οὔτε εἰδότει τὸ κάλλος αὐτῶν οὔτε χρησομένῳ ποτὲ οὐδὲν μᾶλλον ἢ τυφλὸς ἂν τις ἀπολαύσειε κάλλους παιδικῶν; σὺ δὲ ἀνεωγμένοις μὲν τοῖς ὀφθαλμοῖς ὁρᾷς τὰ βιβλία, καὶ νῆ Δία κατακόρως, καὶ ἀναγιγνώσκεις ἔνια πάνυ ἐπιτρέχων, φθάνοντος τοῦ

In this scolding diatribe against a Syrian parvenu, Lucian can safely acknowledge the Syrian's proficiency in reading aloud, since it constitutes a laborious and servile task. To recognize the skill only accentuates the divide between the rich upstart with the skills of a servant and a true intellectual who understands the details of the writings, but leaves the actual reading to lectors.

Another motive for the extensive use of lectors was to avoid the risks involved in reading aloud in front of an audience. As noted in the previous chapter, reading and interpreting ancient manuscripts was not an easy task. Reading aloud—fluently and with correct phrasing and emphasis—presented an even greater challenge. Literate education focused more on memorization of texts than on impromptu reading.⁷³ Consequently, few people, even among the educated, were capable of fluently reading an extensive text aloud without faltering or mispronunciation.⁷⁴

Audiences were unforgiving towards faulty delivery and reacted even to minor errors, which meant that public reading—even in small gatherings among friends—was always accompanied by uncertainty and risk.⁷⁵ Pliny the Younger portrayed a literary gathering during which a friend of the host forced the lector to repeat lines that he had pronounced imperfectly.⁷⁶ Even reading in highly informal settings was judged according to the same standards. Aulus Gellius relates a story about how he goaded an intellectual *poseur* sitting in a bookshop into an impromptu public reading from a manuscript. Naturally—as he read aloud without preparation—he mispronounced some words and muddled the meaning of the passage, which provoked laughter from the listeners and forced him to cope with the shame of publicly losing face.⁷⁷

It was not only much safer to leave public reading to a lector than to risk the shame of a flawed delivery; it also offered the opportunity to blame the servant for any shortcomings in the reading. William Fitzgerald has argued that blaming the slave was a convenient way for masters to avoid shame in a multitude of potentially embarrassing situations.⁷⁸ Considering the risks and

ὀφθαλμοῦ τὸ στόμα· οὐδέπω δὲ τοῦτό μοι ἱκανόν, ἣν μὴ εἰδῆς τὴν ἀρετὴν καὶ κακίαν ἐκάστου τῶν ἐγγεγραμμένων καὶ συνίης ὅστις μὲν ὁ νοῦς σύμπασιν, τίς δὲ ἡ τάξις τῶν ὀνομάτων, ὅσα τε πρὸς τὸν ὀρθὸν κανόνα τῷ συγγραφεῖ ἀπηκρίβωται καὶ ὅσα κίβδηλα καὶ νόθα καὶ παρακεκομμένα.

73 Literate education will be considered in more detail below, 89–93.

74 The existence of lectors was, however, no excuse for the perfect orator not being able to read aloud with full competence. Cf. Johnson, *Readers*, 31.

75 Balsdon, *Life*, 44. Also cf. Petronius, *Sat.* 68 (on a faulty declamation).

76 Pliny the Younger, *Ep.* 3.5.12.

77 Aulus Gellius, *Noct. att.* 13.31.1–10.

78 Fitzgerald, *Slavery*, 57–58.

effort involved, it is no surprise that wealthy men and women acquired trained specialists for public reading. As mentioned above, you gained prestige if you had lectors.

Yet another cause of the widespread use of lectors was the fact that they made reading both easier and more pleasurable. Dio Chrysostom thus recommends his young friend to use professional readers during his education:

I would counsel you to read Menander of the comedy-writers and Euripides of the tragedians and not casually, by reading them to yourself, but by having them read to you by others, preferably those who know how to deliver them pleasantly, but at least so as not to offend. For the sensation is heightened when one is released from the labor of reading.⁷⁹

DIO CHRYSOSTOM, *Dic. exercit.* 6

Since lectors performed the important task of reading aloud and worked closely with their masters, it was not uncommon for an intimate relationship to evolve between the two.⁸⁰ Although both Cicero and Pliny the Younger professed friendly relations with their slaves and freedmen, they seem to have had an especially close attachment to their lectors. For example, Pliny described his affection and worries for the ailing Zosimus, a freedman of his who, although a *comoedus*, had such skills in reading aloud that he functioned as a lector.⁸¹ Cicero similarly expressed his close attachment to Sosthenes, one of his lectors: “indeed, at the moment of writing, I am in considerable distress, for a delightful youth, my lector Sosthenes, has just died and his death has affected me more than that of a slave should do.”⁸²

The Role of Lectors

Slaves in the Roman Empire, particularly in larger households, often had highly specialized duties; this was especially true of slaves and freedmen with literate

79 συμβουλευέσαιμ' ἄν σοι Μενάνδρω τε τῶν κωμικῶν μὴ παρέργως ἐντυγχάνειν καὶ Εὐριπίδῃ τῶν τραγικῶν, καὶ τούτοις μὴ οὕτως, αὐτὸν ἀναγιγνώσκοντα, ἀλλὰ δι' ἑτέρων ἐπισταμένων μάλιστα μὲν καὶ ἡδέως, εἰ δ' οὖν, ἀλύπως ὑποκρίνασθαι· πλείων γὰρ ἢ αἵσθησις ἀπαλλαγέντι τῆς περὶ τὸ ἀναγιγνώσκειν ἀσχολίας.

80 Cf. Balsdon, *Life*, 110–111; Starr, “Lectores,” 342; P.G. Walsh, *Pliny the Younger: Complete Letters* (Oxford: Oxford University Press, 2006), xx–xxi.

81 Pliny the Younger, *Ep.* 5.19.

82 *et mehercule eram in scribendo conturbator. nam puer festivus anagnostes noster Sositheus decesserat meque plus quam servi mors debere videbatur commoverat.* (Cicero, *Att.* 1.12.4)

skills.⁸³ According to Columella, a prominent author on estate management and agriculture during the first century C.E., the motives for this specialization were control and accountability. The idea was that slaves with differentiated tasks would work harder, since they could not rely on someone else doing the job, and that the master would always know whom to blame if a task was unsatisfactorily performed.⁸⁴ Although freedmen could venture into new occupations after their manumission, they often used the particular skills they had already acquired and were thus referred to with the same occupational title as before. For example, when Pliny wrote about his freedman Zosimus, he referred to him as a *comoedus*, although he had acquired other skills that were also described in some detail.⁸⁵

Slaves and freedmen who delivered literary writings orally had labels that expressed the range of literary genres they performed. The *lector* was specialized in the public reading of both prose and poetry, whereas the *comoedus* gave dramatic performances of comedy.⁸⁶ As seen in the example of Zosimus, it was not unthinkable, however, that a slave or a freedman learned to manage several of these functions.⁸⁷ In households with only a single lector (yet wealthy enough to have one at all) that individual probably had to take care of all readings, regardless of type or genre.⁸⁸

The primary role of lectors was to perform public readings of literary writings—both prose and poetry—in a variety of settings. Lectors read aloud in all of the settings described above: in reading communities, at dinner, and at public recitals.⁸⁹ They also read aloud in more private settings, such as alone with their master or *patronus* (in the case of a lector who had been manumitted). This included readings whenever the master/*patronus* preferred not to read by himself; for example, when he travelled, was tired after a trip, attended the baths, sunbathed, or had trouble going to sleep.⁹⁰

83 Balsdon, *Life*, 107, 111–112; K.R. Bradley, *Slaves and Masters in the Roman Empire: A Study in Social Control* (Bruxelles: Revue D' Études Latines, 1984), 16; Bradley, *Slavery*, 57–61.

84 Columella, *Rust.* 1.9.5–6.

85 Pliny the Younger, *Ep.* 5.19.3.

86 Cf. Sherwin-White, *Letters*, 350; Sherwin-White, *Fifty*, 84, 125.

87 According to Pliny (*Ep.* 5.19.3), Zosimus could act not only as a *comoedus*, but also as a lector and a *lyristes* (i.e., a flute player).

88 The situation was similar for highly specialized scribes. Cf. Haines-Eitzen, "Scribes," 482–484.

89 Cf. Cavallo, "Book," in *Brill's New Pauly*; Schmidt, "Public Recital," in *Brill's New Pauly*; Starr, "Lectores," 340–342.

90 For lectors reading aloud in such settings, see, e.g., Aulus Gellius, *Noct. att.* 3.1; Plato, *Theaet.* 142A–143C; Pliny the Younger, *Ep.* 3.1.4–5, 3.5.10–15; Suetonius, *Aug.* 78.2.

Some lectors were versatile and could be entrusted with other literary tasks than reading aloud. Cicero, for example, described Diphilus as the “scribe and lector” (*scriptore et lectore*) of Crassus.⁹¹ Nevertheless, in most cases authors distinguished clearly between lectors, scribes, secretaries, and other types of literary servants.⁹² Although lectors at times were called upon to perform scribal duties or to deliver dramatic texts (tasks that properly belonged to scribes, secretaries, or *comoedi*), their specialty was public reading of prose and poetry. The most common genres seem to have been history, philosophy, oratory, and poetry.

At least in the western parts of the Roman Empire, lectors performed readings in both Latin and Greek.⁹³ Aulus Gellius described the reading habits of Favorinus, a Roman philosopher of the second-century C.E., in terms of both genres and languages: “At Favorinus’ table, when he dined with friends, there was usually read either an old song of one of the lyric poets or a historic writing, some in Greek and others in Latin.”⁹⁴

Preparing and Performing Public Reading

As argued in the previous chapter,⁹⁵ reading *scriptio continua* manuscripts was a difficult task for the lector, which called for specialized skills and extensive preparations. The following episode from Aulus Gellius will serve as a reference point for an analysis of the type of skills and preparations needed for a successful public reading:

Lately a foolish, boastful man, sitting in a bookseller’s shop, was praising and advertising himself, asserting that he was the only one under all heaven who could interpret the *Satires* of Marcus Varro, which by some are called *Cynical*, by others *Menippean*. And then he displayed some passages of no great difficulty, which he said no one could presume to explain. At the time I happened to have with me a book of those *Satires*, entitled ὕδροκυών [*The Water Dog*]. I therefore went up to him and said: “Master, of course you know that old Greek saying that music, if it is

91 Cicero, *De or.* 1.136.

92 See, e.g., Pliny the Younger, *Ep.* 9.20, who makes a distinction between his “scribes and lectors” (*notariis et lectoribus*); Plutarch, *Crass.* 2.6, who enumerates the types of slaves that Crassus possessed, among them “lectors and secretaries” (ἀναγνώστας, ὑπογραφεῖς).

93 Duff and Spawforth, “Anagnōstēs.”

94 *Apud mensam Favorini in convivio familiari legi solitum erat aut vetus carmen melici poetae aut historia partim Graecae linguae, alias Latinae* (Aulus Gellius, *Noct. att.* 2.22.1).

95 See 26–28.

hidden, is of no account. I ask you therefore to read these few lines and tell me the meaning of the proverb contained in them." He replied: "No, *you* read to me the things you do not understand, so that I can explain them to you." "How on earth can I read," I replied, "what I cannot understand? Surely my reading will be badly punctuated and confused, and will even distract your attention."

Then, as many others who were present agreed with me and made the same request, I handed him an ancient copy of the satire, of proven accuracy and clearly written. Yet he took it with a most disturbed and worried expression. But what should I say? I do not dare to ask that you believe me. Untrained schoolboys taking up the book could not have been more laughable in their reading; so did he both crush the meaning and mispronounce the words. Then, since many were beginning to laugh, he returned the book to me and said: "You see that my eyes are weak and almost ruined by constant night work. I could barely make out even the forms of the letters. When my eyes have recovered, come to me and I will read the whole of that book to you."⁹⁶

AULUS GELLIIUS, *Noct. att.* 13.31.1–11

One of the most basic requirements for a successful reading is a clear, faultless, and appropriate pronunciation and vocal expression of the text. This includes,

⁹⁶ *Laudabat venditabatque se nuper quispiam in libraria sedens homo inepte gloriosus, tamquam unus esset in omni caelo Saturarum M. Varronis enarrator, quas partim Cynicas, alii Menippeas appellant. Et iaciebat inde quaedam non admodum difficilia, ad quae conicienda adspirare posse neminem dicebat. Tum forte ego eum librum ex isdem saturis ferebam, qui ὑδροχών inscriptus est. Propius igitur accessi et: "Nosti," inquam, "magister, verbum illud scilicet e Graecia vetus, musicam quae sit abscondita, eam esse nulli rei? Oro ergo te, legas hos versus pauculos et proverbii istius quod in his versibus est sententiam dicas mihi." "Lege," inquit, "tu mihi potius quae non intellegis, ut ea tibi ego enarrem." "Quonam," inquam, "pacto legere ego possum quae non adsequor? Indistincta namque et confusa fient quae legero, et tuam quoque impedient intentionem."*

Tunc aliis etiam qui ibi aderant compluribus idem comprobantibus desiderantibusque, accipit a me librum veterem fidei spectatae, luculente scriptum. Accipit autem inconstantissimo vultu et maestissimo. Sed quid deinde dicam? Non audeo hercle postulare ut id credatur mihi. Pueri in ludo rudes, si eum librum acceperant, non hi magis in legendo deridiculi fuissent, ita et sententias intercidebat et verba corrupte pronuntiabat. Reddit igitur mihi librum, multis iam ridentibus, et "Vides," inquit, "oculos meos aegros adsiduisque lucubrationibus prope iam perditos; vix ipsos litterarum apices potui comprehendere; cum valebo ab oculis, revise ad me et librum istum tibi totum legam."

among other things, knowledge of how to correctly pronounce each syllable, when to let the voice rise or fall, what to emphasize, and how to adapt the voice to bring out the character and meaning of a passage.⁹⁷ In the account from Gellius the conceited man is met with laughter due to two errors in his reading, the first of which is that he mispronounces the words (*verba corrupte pronuntiabat*). As noticed above, even a single mispronunciation by a lector could lead to interruptions by the listeners, accompanied by requests that the lines should be repeated.⁹⁸ This idea of the importance of faultless pronunciation was instilled already during education. The second-century B.C.E. playwright Plautus expresses it clearly in the following passage from his *Bacchides*: “While you were reading, if you had missed a single syllable, your hide would be made as spotted as a nurse’s gown.”⁹⁹

A further indication of how important the use of the voice is in public reading comes from Aelius Donatus, a fourth-century C.E. grammarian who relates a story about Virgil and the importance of voice in delivery:

He [Virgil] read ... *Georgica* ... to Augustus ... He pronounced it with melody and in a wonderfully alluring manner. And Seneca relates what the poet Julius Montanus used to say, that there were certain things he would steal from Virgil, if he might also have his voice, his mouth, and his delivery. For when Virgil read the lines, they indeed sounded well; without him, they were lifeless and changed.¹⁰⁰

DONATUS, *Vita Vergiliana* 27–29

Donatus’ anecdote reveals how important the use of voice is. Even a consummate literary piece, such as Virgil’s *Georgica*, can be lifeless without an appropriate pronunciation that is adapted to the text.

Another important aspect of a successful reading is accurate phrasing, which means that the lector knows when to pause (and when not to) and how to iden-

97 Botha, *Orality*, 101; Gamble, “Literacy,” 35; Johnson, *Readers*, 130.

98 Pliny the Younger, *Ep.* 3.5.12.

99 [C]um legeres, si unam peccavisses syllabam, fieret corium tam maculosum quam est nutricis pallium (Plautus, *Bacch.* 433–434). The statement is uttered by the slave Lydus and directed to his master Philoxenus.

100 *Georgica* ... Augusto ... legit ... Pronuntiabat autem cum suavitate et lenociniis miris. Et Seneca tradidit, Iulium Montanum poetam solitum dicere, involaturum se Vergilio quaedam, si et vocem posset et os et hypocrisin; eosdem enim versus ipso pronuntiante bene sonare, sine illo inanes esse mutosque.—I thank Matthew Larsen for turning my attention to this passage.

tify and express rhythm in the text.¹⁰¹ The second error that the vainglorious man in the passage from Gellius made was that he crushed the meaning. The phrase used is *sententias intercidebat*, which literally means “he cut the sentences to pieces” or “he cut the sentences short.” In other words, he divided the phrases inaccurately and thus paused at the wrong points in the text. Gellius gives further indications of the importance of accurate phrasing when he cites himself as wishing to avoid a “badly punctuated” (*indistincta*) reading.¹⁰²

The faults described by Gellius, mispronunciation and inaccurate phrasing, can only be avoided by a lector who understands what he is reading aloud. Gellius states it clearly: “How on earth can I read ... what I cannot understand?” Such an act would inevitably lead to inaccurate phrasing and a confused reading. The lector must therefore familiarize himself with the text and make an informed interpretation of it before he can successfully read it aloud to an audience. The need for extensive preparations before public reading, indicated in chapter two, is thus confirmed by Gellius as well as recent scholarship.¹⁰³

Harry Gamble aptly summarizes the challenges, preparations, and interpretation inherent in public reading in antiquity:

The act of reading aloud publicly required both skill and preparation. It could not be done, and certainly not well, unless the reader closely familiarized himself with the text in advance, learning how to decode *scriptio continua*: what syllables went together to make a word, what groups of words constituted phrases and sentences, where to pause, where the voice should rise or fall, what to emphasize, and so on. Clearly, reading this sort of text was as much an act of interpretation as of merely decoding. Moreover, the reader had to enunciate clearly and project their voice.¹⁰⁴

Public reading in antiquity thus called for an experienced reader who on a regular basis practiced to uphold the skills needed.¹⁰⁵ Lectors, whose primary task it was to read aloud in a variety of settings, received the amount of recurrent practice necessary to successfully perform public reading for listeners who did not hesitate to criticize even minor errors. Alongside lectors, only the elite—

101 Cf. Johnson, *Readers*, 25, 130; Starr, “Lectores,” 338.

102 For the interpretation of technical terms and phrases, I follow Johnson, *Readers*, 129–130.

103 Gamble, “Literacy,” 35; Johnson, *Readers*, 25, 130; Kenneth Quinn, “The Poet and his Audience in the Augustan Age,” in *ANRW* (ed. Hildegard Temporini and Wolfgang Haase; New York: de Gruyter, 1982), 2.30.1:75–180, esp. 91.

104 Gamble, “Literacy,” 35.

105 Starr, “Lectores,” 338.

who did not have to work for their sustenance—had the inclination and the opportunity to engage in the daily literary pursuits necessary to manage faultless public reading.

The challenges associated with the preparation and performance of public reading are in no way unique to non-Christian literature and readers. Irenaeus, the second-century C.E. bishop and apologist, criticized some Christian groups for misinterpreting Paul's use of *hyperbaton*, an inversion of the normal word order, with catastrophic consequences:

They state, however, that Paul in the second [epistle] to the Corinthians plainly said, "in whom the god of this age has blinded the minds of unbelievers," and they assert that there is indeed one god of this world, but another who is above all sovereignty, beginning, and power. We are not to blame if they ... do not know how to read Paul ... The apostle frequently uses *hyperbaton*. ... If, then, someone does not pay attention to the reading aloud and does not demonstrate the breathing pauses in what is being read, not only will there be disharmony, but he will blaspheme when he reads aloud ... Therefore, in such cases the *hyperbaton* must be indicated in the public reading.¹⁰⁶

IRENAEUS, *Haer.* 3.7.1–2

What we find in the passage from Irenaeus is not simply a critique of an inferior lector who reads aloud with inaccurate phrasing. Due to a poor understanding of the structure (namely of Paul's use of *hyperbaton*, but also of where to pause) and a misinterpretation of the meaning, two imperative aspects in the preparation for public reading, the passages are erroneously pronounced. What is worse, in Irenaeus' view, is that it sustains a heretical theology that is disseminated to the whole community through public reading of the passages in question.¹⁰⁷

¹⁰⁶ *Quod autem dicunt, aperte Paulum in secunda ad Corinthios dixisse: In quibus Deus saeculi huius excaecavit mentes infidelium; et alterum quidem Deum esse saeculi huius dicunt, alterum vero qui sit super omnem principatum, et initium, et potestatem: non sumus nos in causa, si hi ... ne quidem legere Paulum sciunt ... autem hyperbatis frequenter utitur Apostolus. ... Si ergo non attendat aliquis lectioni, et intervalla aspirationis manifestet in quo dicitur, erunt non tantum incongruentia, sed et blasphemata legens ... Sicut ergo in talibus oportet per lectionem hyperbaton ostendi.*

¹⁰⁷ Note that Irenaeus mentions several Pauline passages that are misinterpreted and mispronounced with drastic consequences. Beside 2 Cor 4:4, he also points out Gal 3:19 and 2 Thess 2:8 (*Haer.* 3.7.2).

Two centuries later, Augustine argues in a similar manner and focuses upon how proper attention to phrasing and punctuation distinguishes Christian lectors from their heretical counterparts. He presents several examples from the New Testament of phrases that can be read aloud with an erroneous or even heretical meaning if they are punctuated in a faulty manner.¹⁰⁸

Matters of literary analysis and public reading were thus much more volatile in an early Christian context than in the Greek and Roman society at large. The consequences of mispronunciation or misinterpretation reached far beyond laughing audiences and public shame, as in the passage from Aulus Gellius; it could result in charges of heresy. Early Christian communities may thus well have been *more* inclined to use a trained lector than was the case among non-Christians.

The Training of Lectors

Since education in antiquity is a vast and heterogeneous field of study I focus solely on literary education and ignore other types of instruction, such as numerical, musical, and physical education. I examine not only formal literary education, however, which amounts to the traditional ancient system of literary education, but also advanced literary instruction in other settings, such as vocational training. The purpose of the following section is not to describe ancient education in detail, but rather to answer two related questions about public reading and education: Who had access to education that prepared them for successful public reading? What level of skill in public reading did ancient literary education impart on students?

Literary Education in Antiquity

Education in antiquity is traditionally described as a three-tier model, which consisted of primary education, grammar education, and rhetorical education.¹⁰⁹ This system was widely used in the Hellenistic world and was quickly adopted by the Romans. It endured well into late antiquity. The three-tier model remained remarkably consistent over time in terms of what was taught

¹⁰⁸ Augustine, *Doctr. chr.* 3.1–6.

¹⁰⁹ Henri Irénée Marrou, *A History of Education in Antiquity* (New York: Sheed and Ward, 1956), remains a standard reference for education in antiquity, although it has received much criticism for its one-sided and totalizing narrative. Cf. Yun Lee Too, "Introduction: Writing the History of Ancient Education," in *Education in Greek and Roman Antiquity* (ed. Yun Lee Too; Leiden: Brill, 2001), 1–21. Below, I will refer to other perspectives on ancient education.

and how it was taught. It did not, however, build upon a publicly financed or even sanctioned school system and very few students went through all three (or even the first two) levels of education.¹¹⁰

The three-tier model describes ancient education as a system that comprised three consecutive levels, during which students obtained and improved literary skills as well as a cultural package of classical texts and norms. The first level, primary education, consisted of learning the alphabet and syllables, through which the student acquired basic reading and writing skills. The second level, grammar education, focused on grammar (both technical and “historical” grammar, which included encyclopedic knowledge of different elements in the texts), classical literature (primarily poetry and especially the *Iliad* by Homer), and on composing letters. The third level, rhetorical education, involved further literary studies (including a wider array of prose writings) and a large number of written and oral rhetorical exercises, through which elite male students learned to speak and act as leaders and advocates of the wider population.¹¹¹

Other models of education in antiquity focus more on the differentiation of upper-class students from other students, or on the subjects being studied. The two-track model, introduced by Alan Booth, describes a socially segmented educational system with two parallel tracks. According to Booth, most students only attended primary school; few of them advanced to grammar education. Upper-class students, on the other hand, did not attend primary school at all, but were taught the basic skills of reading and writing at home. They then had the opportunity to proceed to grammar and rhetorical education.¹¹²

The core-and-periphery model, introduced by Teresa Morgan, makes a distinction between the core of education, which she describes as “what most

110 Cf. Carolyn Dewald, “Greek Education and Rhetoric,” in *Civilization of the Ancient Mediterranean* (ed. Michael Grant and Rachel Kitzinger; New York: Scribner, 1988), 1077–1107; Cecil W. Wooten, “Roman Education and Rhetoric,” in *Civilization of the Ancient Mediterranean: Greece and Rome* (ed. Michael Grant and Rachel Kitzinger; New York: Scribner, 1988), 1109–1120. On the absence of a public school system, see above, 66.

111 Criboire, *Gymnastics*, 172–180, 187–194, 206–215, 221–225. On the socialization of the student in rhetorical education, see W.M. Bloomer, “Schooling in Persona: Imagination and Subordination in Roman Education,” *CLAnt* 16 (1997): 57–78; Ruth Webb, “The *Progymnasmata* as Practice,” in *Education in Greek and Roman Antiquity* (ed. Yun Lee Too; Leiden: Brill, 2001), 289–316.

112 Alan D. Booth, “Elementary and Secondary Education in the Roman Empire,” *Flor* 1 (1979): 1–14, esp. 337–341; Robert A. Kaster, “Notes on ‘Primary’ and ‘Secondary’ Schools in Late Antiquity,” *TAPA* 113 (1983): 323–346.

people learned, what they learned first and ... what they went on practicing longest,” and the periphery of education, which she defines widely as everything outside the core. According to this model, the core of ancient education included basic reading and writing skills and a knowledge of Homer. Everything else—including grammar and rhetoric—was peripheral in the sense that very few students learned it. Such subjects were withheld from most students in order to control access to the cultural elite and create a hierarchy according to degrees of cultural knowledge.¹¹³

Aside from the small minority who went through both grammar and rhetorical education, scarcely any students would have been able to perform a successful public reading of a literary prose text from a manuscript. The skills needed for such a reading were developed through the detailed study of grammar in grammar education and the extensive prose reading in rhetorical education. As indicated above, formal literary education was only available to a minority of the population and of those who received it very few progressed beyond basic reading and writing skills. Even in times and places of state support for education, such as during Emperor Vespasian,¹¹⁴ the access to grammar and rhetorical education—and thus, to necessary skills in public reading—was limited to a fraction of the population.

Literary Education of Slaves

Slaves and freedmen dominated many of the literary professions in the Roman Empire, such as teachers, secretaries, doctors, copyists, and lectors.¹¹⁵ In order to acquire the skills needed to pursue such occupations they must have had access to some form of literary education, yet the traditional educational system was not fully available to individuals of servile status. Nor was it deemed desirable that slaves learned to act and speak as free-born men of the elite, which were important goals of rhetorical education.¹¹⁶

Vocational training offered a socially acceptable way of providing slaves and freedmen with literary education. Such training focused more on craft literacy—although often quite advanced—than on liberal studies, such as convey-

113 Teresa Morgan, *Literate Education in the Hellenistic and Roman Worlds* (Cambridge: Cambridge University Press, 1998), 71–79, 85–89. The quote is found on page 71.

114 See Wooten, “Education,” 1112, although a more cautious interpretation is made by Harris, *Literacy*, 235–236.

115 S.L. Mohler, “Slave Education in the Roman Empire,” *TAPA* 71 (1940): 262–280, esp. 262–263.

116 Alan D. Booth, “The Schooling of Slaves in First-Century Rome,” *TAPA* 109 (1979): 11–19, esp. 14–15.

ing cultural knowledge and a familiarity with a literary canon. Apprenticeship provided a common form of vocational training for slaves and freedmen.¹¹⁷

Slave owners had a vested interest in providing some slaves with literary education. Such slaves were much sought after, especially since few other than freedmen and slaves were active in many of the important occupations that required schooling. Slave owners thus had much to profit from educating slaves and hiring out their services or using them in their own business or literary ventures.¹¹⁸

Although some slaves and freedmen had received a literary education prior to enslavement, many were born as slaves and received some education in their master's household. For this purpose many large households had a *paedagogium*, an arrangement for the education of slaves (rather than a school in any architectural sense), and imperial *paedagogia* could be found in Rome and other large cities.¹¹⁹ Augustus' widow Livia (whose servile staff have been perpetuated through the best-preserved records of any Roman household) included not only a teacher for her granddaughter, but also several teachers for her slaves and, incidentally, a lector.¹²⁰ Cornelius Nepos, a first-century B.C.E. Roman biographer, describes the extraordinary educational level among the slaves of his contemporary Atticus:

He had an excellent household of slaves ... for it included the most learned youths, excellent lectors, and numerous copyists, so that all servants could perform both tasks excellently. Likewise, he had other learned slaves, which a cultured home requires, who were exceedingly good. Yet all of these were born and educated in the household.¹²¹

NEPOS, *Att.* 13.3–4

Although Atticus is exceptional, Nepos indicates not only that educated slaves could be found in most cultured homes, but also that Atticus' highly educated slaves had received their training within his household. The traditional edu-

117 Clarence A. Forbes, "The Education and Training of Slaves in Antiquity," *TAPA* 86 (1955): 321–360, esp. 328–334.

118 Cf. Balsdon, *Life*, 112–113; Bloomer, "Schooling," 61–62; Mohler, "Slave Education," 264.

119 Forbes, "Education," 334–336; Mohler, "Slave Education," 270–276.

120 Susan Treggiari, "Jobs in the Household of Livia," *PBSR* 43 (1975): 48–77, esp. 48, 56.

121 *Usus est familia ... optima ... namque in ea erant pueri litteratissimi, anagnostae optimi et plurimi librarii, ut ne pedisequus quidem quisquam esset, qui non utrumque horum pulchre facere posset, pari modo artifices ceteri, quos cultus domesticus desiderat, apprime boni. Neque tamen horum quemquam nisi domi natum domique factum habuit.*

cational system may have been largely closed to slaves, yet Nepos' account demonstrates that advanced education of slaves and freedmen took place in private settings.

Slaves in the early Roman Empire may thus have had better access to higher literary education than the free population. Only a minority among the free received education and even then it usually consisted of no more than a few years of primary school. Social and economic barriers ensured that a small group of upper-class children dominated the higher levels of grammar and rhetorical education.

In sum, few people had the opportunity to engage in education sophisticated enough to enable them to perform successful public reading (much less keep such skills fine-tuned). Of those who did, some belonged to the small group of upper-class men who had attended both grammar and rhetorical education. Others were slaves or freedmen who had received advanced literary education in the household of their master or as part of vocational training under an experienced lector.

Lectors and Public Reading in Early Christianity

Previously in this chapter I have argued that most people in the Greek and Roman world experienced literary writings through public reading, partly due to the low levels of literacy. Except for during education, only two types of individuals recur in the ancient sources as responsible for performing public reading in a number of settings: the authors themselves and trained lectors of servile status, either slaves or freedmen.¹²² Authors read their own compositions in literary gatherings (for revision purposes) and in public recitals (to make themselves or their writings known to a wider audience). Lectors read literary writings aloud in both of these settings (the author could always confer the strenuous task of reading aloud to a lector), but also during meals (private dinners as well as dinner parties) and in more private settings (when the master could not—or did not want to—go through the trouble of reading himself). In most cases, the only ones with the skills to perform a successful public reading of a literary text were lectors and well-educated individuals from an upper-class background.

In this part of the chapter, I will concentrate on early Christian communities in cities of the Roman Empire and the public reading found within them. I

122 Additionally, students and teachers read aloud in school settings, as part of literary education.

examine public reading and the use of lectors in early Christianity up until the late second century C.E. I focus only on recurrent public reading of literary writings; other types of reading aloud in community gatherings, such as of a letter from another community that is only read aloud once, are not considered.

Conditions for Public Reading

The rapid composition and circulation of early Christian writings during the first two centuries C.E. was matched by recurrent public reading in early Christian communities. With low levels of literacy, the existence of weekly public reading called for the use of trained readers other than the authors themselves. Before I address the influence of reading practices in Jewish synagogues, I will address the extent to which conditions for public reading in early Christian communities—and for the existence of lectors—resemble the Greek and Roman world at large.

In terms of social levels, early Christianity comprised an exceptionally diverse group with members representing a cross-section of society. There were a lower representation from the uttermost extremes, however, namely the highest aristocracy on the one hand and landless peasants and chattel slaves working in mines and on field estates on the other. Over time, especially from the second half of the second century C.E., an increasing share of Christians belonged to the wealthier and well-educated upper classes.¹²³

The percentage of literate individuals was probably lower in early Christian communities than in the society at large, especially up until the late second century C.E.¹²⁴ The literacy rate among Christians was thus presumably below ten percent and among the small number of literate members even fewer could perform public reading according to the standards of the time.¹²⁵

For recurrent public reading, early Christian communities thus had to resort either to a well-educated upper-class member (who through both grammar and rhetorical education had acquired the necessary skills of faultlessly reading aloud for an audience) or to a lector. The lector could be a member of the community, a slave or a freedman in the service of another member,¹²⁶ or one that was hired to perform the task. The last option is less likely and less feasible, for two reasons. First, to engage a lector—each week—for the public reading

123 Wayne A. Meeks, "Social and Ecclesial Life of the Earliest Christians," in *The Cambridge History of Christianity. Volume 1: Origins to Constantine* (ed. Margaret M. Mitchell and Frances M. Young; Cambridge: Cambridge University Press, 2006), 145–173, esp. 157–159.

124 Gamble, "Literacy," 30.

125 Cf. above, 66.

126 Cf. the similar argument for early Christian scribes in Haines-Eitzen, "Scribes," 485.

would have been a costly endeavor. Second, as seen in the previous chapter, the distinctive features of early Christian manuscripts (such as *nomina sacra* and *tau-rho*) indicated the existence of a Christian lector or at least one who was already thoroughly familiar with Christian scribal habits.

It is nevertheless possible that some communities did not have access to a well-educated member or a lector. They were left with no other choice than to let the task of public reading fall upon any other literate member of the community. Even if such a member could read reasonably well, he (or she) lacked the professional skills of a lector and the rhetorical education of a well-educated upper-class member. The already risky enterprise of reading aloud in front of gathered listeners would be a heavy burden for most literate members, especially during the first centuries C.E. when the conventions of oral delivery included a strong preference for stylistic features and a faultless delivery.¹²⁷

The expectations of exemplary delivery were not confined to a Greek and Roman context; they were also clearly expressed in Jewish and early Christian sources.¹²⁸ As mentioned above, Irenaeus reacted harshly upon faulty public reading of Paul's letters. A similar attitude is found in one of the Qumran writings: "And anyone who speaks weakly or staccato, without separating his words to make his voice heard, such men should not read in the book of the Torah, so that he will not lead to error in a capital matter."¹²⁹ As seen, the author emphasizes the need for faultless public reading by stressing the importance of a clear, strong voice and what probably denotes an accurate rhythm (by avoiding staccato and undue word separation). The consequences of faulty reading are severe, regardless of what caused it: "If he blasphemes—either because of being terrified with affliction or because of any other reason, while he is reading the Book or saying benediction—he shall be excluded and never again return to the Council of the Community."¹³⁰

During the first and second centuries C.E., early Christian communities did not arrange literate education, yet both positive and negative opinions of pagan education abound in early Christian sources. Literate Christians usually had acquired the ability to read and write through ordinary schools (in the case of free individuals) or *paedagogia* (in the case of slaves). Christian scribes, copyists, and lectors were thus probably pagan converts, who had received

127 Cf. Dan Nässelqvist, "Audience Participation in First-Century Performances" (paper presented at SBL Annual Meeting, Chicago, USA, 2012).

128 H. Gregory Snyder, *Teachers and Texts in the Ancient World: Philosophers, Jews and Christians* (London: T&T Clark, 2000), 191–192.

129 4Q266 (*Damascus Document*) 5.2.1–3.

130 1QS (*Rule of the Community*) 7.1.

education before their conversion.¹³¹ Education of potential lectors did not exist in Christian communities during the first two centuries C.E. Individuals who already possessed the relevant skills for public reading had to be found amongst the members.

In sum, the conditions for public reading were not ideal in early Christianity. Early Christian communities included a lower proportion of well-educated individuals than the Greek and Roman society at large (at least until the end of the second century C.E.), somewhat lower levels of literacy, and no educational system to prepare future readers. At the same time they demanded faultless delivery and depended upon recurrent public reading, at least once every week. Weak readers were thus not skilled enough to take care of the public reading and most early Christian communities had to use lectors or well-educated upper-class members. Lectors were available either as members in their own right or as servants of wealthier members.

Settings for Early Christian Public Reading

There is no reason to doubt that early Christian writings, similarly to other literary writings at the time, were read aloud in group settings. As shown above, Irenaeus and the *Shepherd of Hermas* refer to public reading in a community context. Below I analyze further evidence of the use of different writings and settings for early Christian public reading.

Public Reading in the Synagogue

I have described three common settings for public reading of literary writings in the Greek and Roman world of the early Empire: literary gatherings, public recitals, and dinners. Another non-Christian setting that influenced the manner in which literary writings were read aloud in early Christian communities is the Jewish synagogue service. A wide range of scholars, especially church historians and liturgists, have argued that public reading in early Christian gatherings has its roots in Jewish scripture reading in the synagogue.¹³²

By the first century C.E. public reading of scripture had become a regular Jewish custom. Josephus stated in *Against Apion* that Moses “ordered that every week men should desert their other occupations and assemble to hear the

¹³¹ Haines-Eitzen, *Guardians*, 19, 56–58.

¹³² Cf. Gerard A.M. Rouwhorst, “The Reading of Scripture in Early Christian Liturgy,” in *What Athens Has to Do with Jerusalem: Essays on Classical, Jewish, and Early Christian Art and Archaeology in Honor of Gideon Foerster* (ed. Leonard V. Rutgers; Leuven: Peeters, 2002), 305–331, esp. 309–310, which mentions seminal studies by Josef Jungmann, Hans Lietzmann, and Gregory Dix.

Law and learn it thoroughly and accurately.”¹³³ Similarly, an inscription from a synagogue in first-century Jerusalem related that it was built “for the reading of the Law [εἰς ἀνάγνωσιν νόμου] and for the teaching of the commandments.”¹³⁴

Readings were primarily made from the Torah; at some point during the first few centuries C.E. they were accompanied by a reading from the Prophets (on the morning of the Sabbath).¹³⁵ Although habits varied in different times and locations (for example, in the implementation of various reading cycles),¹³⁶ weekly reading from the Torah was a regular practice both in Palestine and in the Diaspora. A common form of synagogue liturgy during the first two centuries C.E. seems to have consisted of public reading from the Torah and the Prophets, which was followed by a commentary or exhortation.¹³⁷ Acts 13:15–16, 15:21 and Luke 4:16–20 mention such reading events at synagogues in Antioch, in general, and in Nazareth.¹³⁸

Public reading in Jewish synagogues and in early Christian communities shared several fundamental features: the reading was a recurrent and communal event, which included readings from Torah and—eventually—the Prophets. Such similar characteristics indicate that public reading in early Christian gatherings indeed had its roots in Jewish scripture reading in the synagogue.¹³⁹

Although the custom of recurrent reading in early Christian communities was undoubtedly related to synagogue readings, the actual practices differed significantly. The differences occurred in at least three areas: the liturgy of the reading event, the practical details of the reader’s task, and the attitude towards the reader.

First, public reading in the synagogue was at an early date transformed by what Michael Graves describes as a transformation into a liturgy of scripture

133 ἐκάστης ἐβδομάδος τῶν ἄλλων ἔργων ἀφεμένους ἐπὶ τὴν ἀκρόασιν ἐκέλευσε τοῦ νόμου συλλέγεσθαι καὶ τοῦτον ἀκριβῶς ἐκμανθάνειν (Josephus, *Ag. Ap.* 2.18).

134 *CIJ* 2.1404. A translation can be found in Richard S. Ascough, Philip A. Harland and John S. Kloppenborg, *Associations in the Greco-Roman world: A Sourcebook* (Waco: Baylor University Press, 2012), 165.

135 Binder, *Temple Courts*, 399–404; Levine, *Synagogue*, 135–143, 506–510.

136 For an excellent introduction to the heterogeneity and homogeneity of ancient synagogues, see Lee I. Levine, “The First-Century C.E. Synagogue in Historical Perspective,” in *The Ancient Synagogue: From Its Origins until 200 C.E.* (ed. Birger Olsson and Magnus Zetterholm; Stockholm: Almqvist & Wiksell, 2003), 1–24.

137 Levine, *Synagogue*, 138–139, 142–143, 145.

138 Note that Luke 4:16–20 only describes a reading from the Prophets (from Isaiah). What follows in 4:21 may be the comment/exhortation, albeit a very brief version of it.

139 Philip H. Towner, “The Function of the Public Reading of Scripture in 1 Timothy 4:13 and in the Biblical Tradition,” *SBJT* 7 (2003): 44–53.

reading that was much more fixed than the public reading we find in contemporary early Christian sources.¹⁴⁰ It included a number of steps that differ—or are absent—from public reading in early Christianity. The liturgy was elaborate: the attendant of the synagogue fetched a book roll, handed it over to the reader, a blessing was read, the book roll was opened, the reader stood on a wooden platform, read in Hebrew, the passage was possibly translated (into Aramaic, Greek, or a regional language), a reading could be made from the Prophets (from another roll), the book roll(s) was handed back to the attendant, another benediction was said, the reader sat down, and an interpretation or exhortation followed. Whereas the most basic sequence of such an event—namely, reading of scripture followed by an interpretation/exhortation—resembled public reading in early Christian communities, the two contexts differed significantly in how the shared sequence was actualized. There are, for example, no traces of benedictions, translations, or extensive liturgies in early Christian descriptions of public reading.¹⁴¹

Second, the practical details of the reader's task, some of which have been mentioned above, differs significantly between synagogues and early Christian communities during the first two centuries C.E. Whereas early Christian sources only mention a single lector, synagogue reading includes 3–7 readers, dependent upon when the reading takes place (the highest number of readers, exactly seven, is stipulated for the Sabbath morning).¹⁴² The circumstances that had to be met for a reading to even take place are also specified, contrary to what is found early Christian sources: it has to occur in the daytime and at least ten male participants, including the readers, must be present.¹⁴³

140 Michael Graves, "The Public Reading of Scripture in Early Judaism," *JETS* 50 (2007): 467–487, esp. 486. Similar conclusions are drawn by, e.g., Anders Runesson, *The Origins of the Synagogue: A Socio-Historical Study* (Stockholm: Almqvist & Wiksell, 2001), 198–201.

141 The depiction of the synagogue liturgy of scripture reading on Sabbath mornings (before 70 C.E.) is based upon Charles Perrot, "The Reading of the Bible in the Ancient Synagogue," in *Mikra: Text, Translation, Reading and Interpretation of the Hebrew Bible in Ancient Judaism and Early Christianity* (ed. Martin Jan Mulder; Assen: Van Gorcum, 1988), 137–159, esp. 154–158. The practices of public reading in early Christian communities will be addressed below.

142 See also Lawrence H. Schiffman, "The Early History of Public Reading of the Torah," in *Jews, Christians, and Polytheists in the Ancient Synagogue: Cultural Interaction during the Greco-Roman Period* (ed. Steven Fine; London: T&T Clark, 1999), 44–56, esp. 52–53.

143 *B. T. Megillah* 21b; *P. T. Megillah* 3:7, 74b. See also Aaron Demsky and Meir Bar-Ilan, "Writing in Ancient Israel and Early Judaism," in *Mikra: Text, Translation, Reading and*

Jewish sources indicate that the texts are cantillated rather than read aloud; no such information can be found in contemporary Christian writings.¹⁴⁴ The synagogue readings seem to be brief in nature, since each reader often pronounces no more than three verses, which results in twenty-one verses on the morning of the Sabbath.¹⁴⁵ Justin, on the other hand, relates that the reading on Sundays continues “as long as time permits.”¹⁴⁶ As mentioned above, only books of the Bible (commonly from the Torah and the Prophets) are read in the synagogue, whereas early Christian communities include readings from other writings such as apostolic letters, gospels, and various other books that are considered apostolic.¹⁴⁷ Synagogue readings are often performed in Hebrew and then translated into the local tongue, a habit we find no evidence of in Christian communities of the first two centuries C.E.¹⁴⁸ Jewish sources stipulate that leather book rolls shall be used for reading, whereas early Christian manuscripts used in public reading are almost exclusively papyrus codices.¹⁴⁹ Finally, there is no evidence for opening and closing benedictions in early Christian sources, whereas they are well attested in synagogue reading.¹⁵⁰

Third, the attitude towards the reader changed over time in both Judaism and early Christianity, yet it did so in opposite directions. Over the years, Jewish sources added stipulations that people of otherwise disqualified origin, such as minors, slaves, and persons born of unmarried parents could act as readers.¹⁵¹ Neither early nor later Jewish sources showed any profound interest in the individuals who perform the public reading, however, and—as indicated

Interpretation of the Hebrew Bible in Ancient Judaism and Early Christianity (ed. Martin Jan Mulder; Assen/Maastricht: Van Gorcum, 1988), 1–38, esp. 32; Schiffman, “Public Reading,” 49.

144 Demsky and Bar-Ilan, “Writing,” 33; Gamble, *Books*, 226.

145 *B. T. Megillah* 23a; *M. Megillah* 3:4–5; *Y. Megillah* 4:2, 75a. See also Perrot, “Reading,” 144; Schiffman, “Public Reading,” 53–54.

146 Justin, *1 Apol.* 67.

147 *T. Megillah* 3:12. For the information on which books were read in synagogues, see Demsky and Bar-Ilan, “Writing,” 32. The writings that were read aloud in early Christian communities will be presented below; see 104–108.

148 *B. T. Megillah* 18b; *M. Megillah* 2:1, 4:9–10; *Y. Megillah* 4:1, 74d. See also Demsky and Bar-Ilan, “Writing,” 33.

149 *M. Megillah* 2:1. For the use of leather book rolls, see Perrot, “Reading,” 144. For early Christian manuscripts, see above, 20.

150 *B. Berakhot* 21a; *B. Megillah* 22a; *M. Megillah* 4:1; *M. Sotah* 7:7–8; *Y. Yoma* 7:1, 44d. See also Graves, “Public Reading,” 484–485.

151 *M. Megillah* 4:6; *Y. Megillah* 4:3, 75a. See also Demsky and Bar-Ilan, “Writing,” 33; Graves, “Public Reading,” 475.

above—the readers performed their duty as a group. The situation was different in early Christian communities. Early Christian authors over time became increasingly interested in lectors and their morals. Below I will describe the transformation of the early Christian lector from a function to a church office during the span of the first two centuries C.E.¹⁵²

In sum, public reading in early Christian communities is on the one hand clearly related to scripture reading in the ancient synagogue, both in term of content (Torah and the Prophets) and the basic sequence (public reading followed by an interpretation/exhortation). There are, on the other hand, significant differences between the two contexts in terms of the liturgy, the practical details of the reader's task, and the attitude towards the reader. In these cases, Greek and Roman practices fit better with what we know about public reading from early Christian sources. Although I acknowledge that reading practices among early Christian communities must have been diverse (for example, on account of regional differences or due to the proportion of Jewish Christians within the community), apart from the basic content and sequence of the reading events they are generally better understood in the context of public reading in the Greek and Roman world at large. This includes the most probable setting for public reading in early Christianity.

Early Christian Settings for Public Reading

Having mentioned four settings for the public reading of literary writings (literary gatherings, public recitals, dinners, and synagogue services), which may have influenced public reading practices in early Christian communities, I turn to settings within early Christianity. Rouwhorst presents three such settings during which literary writings were recurrently read aloud in a communal setting: the first part of the Eucharist celebration ("Liturgy of the Word"), gatherings at fixed times of prayer ("Liturgy of the Hours"), and gatherings exclusively for reading and explaining scripture. Since public reading did not become a part of the gatherings at fixed prayer times ("Liturgy of the Hours") until the end of the third century C.E., they fall outside of the scope of this study.¹⁵³

The possible settings for recurrent public reading in Christian communities of the first two centuries C.E. are thus Eucharistic gatherings and the somewhat controversial gatherings for reading. The first question to address is therefore: Did early Christian communities include recurrent public reading of literary writings only in settings with a meal or also in separate gatherings without a meal?

¹⁵² See 110–116.

¹⁵³ Rouwhorst, "Reading," 323–325.

Scholars are divided on the question of whether a *Wortgottesdienst*, a separate gathering for the public reading and explaining of scripture, existed during the first two centuries C.E. Jorg Christian Salzmann argues that a *Wortgottesdienst* not only existed from the beginning of the Jesus movement, but that it is also clearly indicated in several Pauline letters, and that it does not merge with the Eucharistic gathering until the second century C.E.¹⁵⁴ Matthias Klinghardt, on the other hand, states that the Eucharistic gathering included public reading and that a separate *Wortgottesdienst* appears only in the third century C.E., when readings are included in the gatherings at fixed prayer times.¹⁵⁵

The different views on the existence of a *Wortgottesdienst* during the first two centuries C.E. can be linked to two distinct opinions on the roots of public reading in early Christianity, which are either connected to a Jewish or a Greek and Roman context. Those who argue for a separate *Wortgottesdienst* emphasize that its origin lies in Jewish scripture reading in the synagogue.¹⁵⁶ Those who focus solely on Eucharistic gatherings as the setting for early Christian public reading connect the practice to the readings that were common at Greek and Roman banquets. This is the case in two recent studies on public reading in early Christianity, by Valeriy Alikin and William David Shiell.

Valeriy Alikin explicitly repudiates the idea of continuity between Jewish synagogue reading and early Christian public reading, although he acknowledges connections between other Jewish and early Christian traditions.¹⁵⁷ On the setting and background of early Christian public reading habits he states:

The reading of authoritative writings took place in the social session connected with the supper. That was the context in which apostolic and other important letters, Prophets and Gospels were read aloud to the community gathered for its weekly supper and conviviality. There is a close analogy between the reading of texts during non-Christian banquets and that during the Christians' gatherings connected with their weekly supper.¹⁵⁸

154 Jorg Christian Salzmann, *Lehren und Ermahnen: Zur Geschichte des christlichen Wortgottesdienstes in den ersten drei Jahrhunderten* (Tübingen: Mohr Siebeck, 1994), 460–472.

155 Matthias Klinghardt, *Gemeinschaftsmahl und Mahlgemeinschaft: Soziologie und Liturgie frühchristlicher Mahlfeiern* (Tübingen: Francke, 1996), 519–520.

156 This view proliferated after the publication of Gregory Dix, *The Shape of the Liturgy* (Westminster: Dacre Press, 1945).

157 Valeriy A. Alikin, *The Earliest History of the Christian Gathering: Origin, Development and Content of the Christian Gathering in the First to Third Centuries* (Leiden: Brill, 2010), 8, 158.

158 Alikin, *Gathering*, 157–158.

William David Shiell, in the only extant study on the early Christian lector, similarly links public reading to a meal in a Christian setting, rather than explicitly to a Eucharistic service. He states that “Greco-Roman *symposia* provided the closest example of the kind of recitations conducted in early Christian communities. The audience would listen to a performer recite texts following a meal.”¹⁵⁹

The idea that public reading in Christian communities of the first two centuries C.E. was situated in a meal setting is supported by several early Christian writings that mention the context of the gathering. In the *Acts of Peter* Marcellus invites Peter to a gathering in his house together with widows, elders and some brethren. Peter accepts the invitation and the author relates: “When Peter came into the dining room [*in triclinio*] he saw that the gospel was being read.”¹⁶⁰ The fact that Marcellus gathers widows, elders, and brethren (namely, the community) and that the reading takes place in the *triclinium* (a larger dining room that is used for banquets, whereas a family dinner is served in the smaller *cenatio*)¹⁶¹ indicates that the public reading occurs in the context of a communal meal. Similarly, the Christian apologists Tertullian (around 200 C.E.) and Minucius Felix (early third century C.E.) repeatedly refer to the *convivia* (dinner parties or banquets) and *cenulae* (small dinners or feasts) of the Christians.¹⁶² In the longest section on these gatherings in a meal context, Tertullian relates that they assemble to read the books of God (*coimus ad litterarum divinarum*).¹⁶³

Although meal gatherings on Sundays thus seem to provide the primary setting for public reading in early Christianity, the existence of morning gatherings may allow for the type of *Wortgottesdienste* envisioned by several scholars. The earliest account of Christian morning gatherings is given by Pliny the Younger in his famous letter to Hadrian (circa 110–112 C.E.). The probable day for this gathering is Sunday, since Pliny states that “they were accustomed to assemble at dawn on a fixed day.” He does not, however, mention any reading.¹⁶⁴

159 Shiell, *Reading*, 133. Johnson has pointed out, however, that public reading regularly occurred *during* the meal, after which the guests discussed the text that had been read. See Johnson, *Readers*, 127–128.

160 *Introibit autem Petrus in triclinio et vidit evangelium legi* (*Acts Pet.* 20). My summary of the scene is based upon *Acts Pet.* 19–20.

161 Balsdon, *Life*, 33; Andreas Gutsfeld, “Cena,” in *Brill’s New Pauly* (Brill, 2013).

162 See, for example, Minucius Felix, *Oct.* 31.5; Tertullian, *Apol.* 29.1–19; *Spect.* 28.

163 Tertullian, *Apol.* 29.3.

164 [*Quod essent soliti stato die ante lucem convenire*. (Pliny the Younger, *Ep.* 10.96.7) Later in the same section Pliny refers to meal gatherings during the evening: *Quibus peractis*

According to Alikin, beginning in the second century C.E. the morning gatherings were extended to include a Eucharistic celebration, public reading, and a sermon.¹⁶⁵

The existence of a separate *Wortgottesdienst*, which includes public reading but does not have the character of a meal, thus cannot be substantiated for the first two centuries C.E. It is possible that the morning gatherings in at least some locations included public reading, especially considering the difference in regional practices.¹⁶⁶ Further investigation into this matter is, however, outside the scope of this study. I thus focus on meal gatherings as the setting for public reading in Christian communities of the first two centuries C.E.

Content of Public Reading

The choice and number of writings that were read aloud in early Christian communities varied over time and between communities. The history of the canon has often been interpreted in terms of doctrinal debates, during which the New Testament canon is thought to have developed as a reaction against heresies. Harry Gamble convincingly argues, however, that it rather should be understood as a codification of existing public reading practices.¹⁶⁷ He states:

[T]he canon has been understood as a defensive weapon contrived in the service of orthodoxy. I believe this is a mistaken view, and that we need instead to conceive of the history of the canon as a function of the history of the public reading and interpretation of scripture, that is, as a consequence not of the history of doctrine, but of the history of liturgy. ... [T]he formation of the canon of scripture was nothing other than the church's retrospective recognition of its own reading habits, whereby the *de facto* tradition was finally made *de jure*.¹⁶⁸

Early Christian reading practices can thus be inferred from the history of canon, as well as from ancient sources that comment upon public reading in early Christian communities.

morem sibi discedendi fuisse rursusque coeundi ad capiendum cibum ("When these rites were completed, it was their custom to depart and then to assemble again to take food").

165 Alikin, *Gathering*, 92.

166 Cf. Andrew Brian McGowan, *Ascetic Eucharists: Food and Drink in Early Christian Ritual Meals* (Oxford: Clarendon Press, 1999), 251, 254–255.

167 Gamble, "Literacy," 35–36.

168 Gamble, "Literacy," 36, 37.

The Texts Read Aloud

Several Early Christian writings mention or imply public reading, sometimes with an indication of which texts are read aloud. Various genres aside from Old Testament writings are mentioned in these accounts, such as apostolic letters, gospels, other writings considered apostolic (for example *Acts* and apocalypses), and various early Christian literature.

Some New Testament passages refer to public reading of letters. In 1 Thessalonians Paul charges the recipients to read the letter aloud (ἀναγνωσθῆναι): “I place you under oath before the Lord to have this letter read aloud to all the brothers.”¹⁶⁹ Colossians includes a similar statement, which also reveals that the author expects the letter to be carried to another community (or made into a copy, which would be passed on) and read aloud there as well: “When the letter has been read aloud to you, see that it is also read aloud in the community of the Laodiceans and that you in turn read the letter from Laodicea.”¹⁷⁰ In 1 Timothy the author urges Timothy to devote himself to the public reading (ἡ ἀνάγνωσις), which indicates that it is a regular feature comparable to teaching and exhortation: “Until I arrive, devote yourself to the public reading, the exhortation, and the teaching.”¹⁷¹ Revelation makes it clear that when ἀναγινώσκω is used to indicate reading, it regularly refers to public reading. Rev 1:3 thus states: “Blessed is the one who reads aloud the words of this prophecy and blessed are those who hear and attend to what is written in it.”¹⁷² Several other New Testament passages refer to public reading in less direct manner.¹⁷³

Although several of these examples refer to public reading of writings other than Old Testament texts, they do not, however, demonstrate that these other writings (primarily letters) were *recurrently* read aloud in a community.¹⁷⁴ It is only in the extracanonical literature that explicit references to repeated public reading of writings other than Old Testament texts are made. 2 Peter may nevertheless imply such public reading of Pauline letters, since the author refers to them as part of the scriptures (αἱ γραφαί): “So also our beloved brother

169 ἐνορκίζω ὑμᾶς τὸν κύριον ἀναγνωσθῆναι τὴν ἀπιστολὴν πᾶσιν τοῖς ἀδελφοῖς. (1 Thess 5:27)

170 καὶ ὅταν ἀναγνωσθῇ παρ’ ὑμῖν ἡ ἐπιστολή, ποιήσατε ἵνα καὶ ἐν τῇ Λαοδικέῳ ἐκκλησίᾳ ἀναγνωσθῇ, καὶ τὴν ἐκ Λαοδικείας ἵνα καὶ ὑμεῖς ἀναγνῶτε. (Col 4:16)

171 ἔως ἔρχομαι πρόσεχε τῇ ἀναγνώσει, τῇ παρακλήσει, τῇ διδασκαλίᾳ. (1 Tim 4:13)

172 μακάριος ὁ ἀναγινώσκων καὶ οἱ ἀκούοντες τοὺς λόγους τῆς προφητείας καὶ τηροῦντες τὰ ἐν αὐτῇ γεγραμμένα, ὁ γὰρ καιρὸς ἐγγύς.

173 See e.g., Acts 15:22–31; 2 Cor 1:1; Eph 3:4; Phlm 1–2.

174 The public reading mentioned in 1 Tim 4:13 may have included early Christian writings, but it could also be a reference to the recurrent public reading of Old Testament texts.

Paul wrote to you according to the wisdom given him, speaking of this as he does in all his letters, in which there are some things that are hard to understand, which ignorant and unstable people distort, as they do the other scriptures, to their own destruction.”¹⁷⁵ If Gamble is right that canonicity is the *de jure* recognition of a *de facto* reading habit, the fact that the author of 2 Peter equals Paul’s letters with the scriptures should be understood as a recognition that they had been read aloud frequently enough to become recognized as authoritative writings on par with the Old Testament texts.

The oldest extracanonical reference to repeated public reading in early Christian communities is found in Justin Martyr, from the middle of the second century C.E.:

[T]he apostles, in the memoirs produced by them, which are called gospels, have thus handed over what Jesus commanded them ... And on the day that is called Sunday, all who live in cities or in the country gather at the same place and the memoirs of the apostles or the writings of the prophets are read aloud, as long as time permits.¹⁷⁶

JUSTIN, 1 *Apol.* 66–67

Justin does not mention apostolic letters among the writings being read aloud at Sunday gatherings. According to him, public reading in this setting consists of “the memoirs of the apostles” (τὰ ἀπομνημονεύματα τῶν ἀποστόλων) or “the writings of the prophets” (τὰ συγγράμματα τῶν προφητῶν). The beginning of the quote makes it clear that “the memoirs of the apostles” refers to the gospels, whereas “the writings of the prophets” most likely signifies the Prophets of the Old Testament. These were, as noticed above, probably read aloud on Sabbath mornings in contemporary synagogues and provided early Christianity with scriptures that could be interpreted in a typological way.¹⁷⁷

Half a century later Tertullian describes the Roman church in his *Prescription against Heretics*, and states that it “unites the Law and the Prophets with the

175 καθὼς καὶ ὁ ἀγαπητὸς ἡμῶν ἀδελφὸς Παῦλος κατὰ τὴν δοθεῖσαν αὐτῷ σοφίαν ἔγραψεν ὑμῖν, ὡς καὶ ἐν πάσαις ἐπιστολαῖς λαλῶν ἐν αὐταῖς περὶ τούτων, ἐν αἷς ἐστὶν δυσνόητά τινα, ἃ οἱ ἀμαθεῖς καὶ ἀστηρίκτοι στρεβλοῦσιν ὡς καὶ τὰς λοιπὰς γραφὰς πρὸς τὴν ἰδίαν αὐτῶν ἀπώλειαν. (2 Pet 3:16)

176 οἱ γὰρ ἀπόστολοι ἐν τοῖς γενομένοις ὑπ’ αὐτῶν ἀπομνημονεύμασιν, ἃ καλεῖται εὐαγγέλια, οὕτως παρέδωκαν ἐντετάλθαι αὐτοῖς τὸν Ἰησοῦν ... καὶ τῇ τοῦ ἡλίου λεγομένη ἡμέρᾳ πάντων κατὰ πόλεις ἢ ἀγροὺς μενόντων ἐπὶ τὸ αὐτὸ συνέλευσις γίνεται, καὶ τὰ ἀπομνημονεύματα τῶν ἀποστόλων, ἢ τὰ συγγράμματα τῶν προφητῶν ἀναγινώσκεται μέχρις ἐγχωρεῖ.

177 Rouwhorst, “Reading,” 326.

evangelical and apostolic writings.”¹⁷⁸ It seems, then, that around 200 C.E. in Rome both gospels and apostolic letters were publicly read, together with the Torah and the Prophets. An earlier section of the same text confirms that the phrase “apostolic writings” (*apostolicae litterae*) refers to apostolic letters:

Go through the apostolic churches, where the very seats of the apostles are still pre-eminent in their places, where their own authentic writings are recited, uttering the voice and representing the appearance of each of them. If Achaia is nearest to you, you have Corinth. If you are not far from Macedonia, you have Philippi. If you are able to cross to Asia, you have Ephesus. If, however, you are close to Italy, you have Rome, from which comes the authority even to us.¹⁷⁹

TERTULLIAN, *Praescr.* 36.1–2

Tertullian asserts that apostolic letters (at least 1–2 Corinthians, Philippians, Ephesians, and Romans) are continuously read aloud, a fact that accords with the evidence from the New Testament mentioned above. Taken together with Tertullian’s statement about “the apostolic writings” in the Roman church, it illustrates how early Christian public reading—at least during the late second century C.E. and probably much earlier—includes more writings than Old Testament texts. A number of apostolic letters as well as gospels have been added to the scriptures.

The notion that public reading of gospels and apostolic letters had become a common phenomenon in second-century C.E. communities is strengthened by the account found in the Muratorian fragment (probably late second century C.E.). Its author approves of the public reading of twenty-two of the New Testament writings, as well as of the *Apocalypse of Peter* and the *Wisdom of Solomon*, “although some of us do not want them to be read aloud in church” (*quam quidam ex nostris legi in ecclesia nolunt*).¹⁸⁰ The *Shepherd of Hermas* receives an even more ambivalent judgment, which reveals some facets of early Christian public reading:

178 [L]egem et prophetas cum euangelicis et apostolicis litteris miscet (Tertullian, *Praescr.* 36.5).

179 [P]ercurrere ecclesias apostolicas apud quas ipsae adhuc cathedrae apostolorum suis locis praesident, apud quas ipsae authenticae litterae eorum recitantur sonantes uocem et repraesentantes faciem uniuscuiusque. Proxima est tibi Achaia, habes Corinthum. Si non longe es a Macedonia, habes Philippo; si potes in Asiam tendere, habes Ephesum; si autem Italiae adiaces, habes Romam unde nobis quoque auctoritas praesto est.

180 The Muratorian fragment, esp. lines 2, 9, 34, 40–73. The quote is found on lines 72–73.

But Hermas wrote the *Shepherd* not long ago, in our times, in the city of Rome, while his brother Pius, the bishop, occupied the chair of the church of the city of Rome. Therefore it is indeed proper to read it, but it cannot be read publicly for the people in church, neither among the Prophets, for their number has been completed, nor among the Apostles, since it is after their time.¹⁸¹

The Muratorian fragment, lines 73–80

The *Shepherd of Hermas* may well be studied privately, but it must not be read aloud in the church. In the following clauses the author presents public reading in early Christian communities as consisting of two parts: “the Prophets” and “the Apostles.” “The Prophets” is clearly a reference to Old Testament writings, since it refers to them as a closed canon. It could, however, include writings of the Torah, especially when seen in the light of Tertullian’s account (probably written just a few decades later) of how the church of Rome “unites the Law and the Prophets.”¹⁸² “The Apostles” could refer to gospels, as it does in Justin, or to all writings deemed apostolic, such as gospels, letters, and apocalypses.

The author of the Muratorian fragment makes it clear that the writings which the community “receives” (*recipere*) are those which are—and should be—read aloud (*legere*) in church (*in ecclesia*).¹⁸³ To “receive,” according to the author, is to acknowledge and continue an established reading habit and thus implicitly to recognize the validity and authoritative nature of a writing.¹⁸⁴

A definite and uniform history of public reading in early Christianity cannot be credibly described (nor do historical and regional differences warrant such a description for the first two centuries C.E.),¹⁸⁵ yet it is possible to identify a core of writings that were often read aloud, one that included gospels, apos-

181 *Pastorem vero nuperrim e temporibus nostris in urbe roma Herma conscripsit sedente cathedra urbis Romae ecclesiae Pio eps fratre eius. Ideo legi eum quide oportet se publicare vero in ecclesia populo neque inter profetas completum numero neque inter apostolos in fine temporum potest.* An edited version of the text can be found in Geoffrey Mark Hahneman, *The Muratorian Fragment and the Development of the Canon* (Oxford: Clarendon Press, 1992).

182 Cf. the argument in Rouwhorst, “Reading,” 326. The opposite interpretation is made by Alikin, *Gathering*, 156–157.

183 The Muratorian fragment, esp. lines 71–82.

184 Cf. the argument in Gamble, “Literacy,” 36–37.

185 Cf. Gamble, *Books*, 216.

tolic letters, and writings from the Old Testament (especially from the Prophets, but probably also from the Torah). The public reading of New Testament writings (especially of the gospels) is considered so self-evident in second-century sources that it probably has a long history prior to these accounts.

The view that public reading in early Christian communities soon comprised gospels, apostolic letters, and some writings from the Old Testament is corroborated, albeit not proven, by the relative frequency of some writings among the early Christian papyri excavated in Egypt. The most commonly found early Christian copies include three of the gospels (Matthew, John, and Luke), several Old Testament writings (such as Psalms, Genesis, Exodus, Daniel, and Isaiah), letters that were deemed to be apostolic (for example Romans and Hebrews), and other early Christian writings (such as the *Shepherd of Hermas*, which is more frequently attested than any Pauline letter, a fact that explains the need for special consideration of it in the Muratorian fragment).¹⁸⁶ The diversification and high frequency of Old Testament writings in this material supports the idea that public reading from what early Christian authors labeled as “the Prophets” could include other Old Testament writings as well, as long as they could be read typologically.

In sum, then, the content of public reading in early Christian communities cannot be exactly established, yet a core of writings that were read aloud during Sunday gatherings recurs in literary accounts and archaeological finds. Although not mentioned by Justin, other evidence (New Testament, Tertullian, the Muratorian fragment, and Egyptian papyri) strongly suggests that apostolic letters were commonly read aloud in early Christian communities. This was probably already the case when the gospels began to be copied and spread. The early habit of reading apostolic letters aloud in the community provided a pattern for the public reading of other early Christian writings that were not yet considered part of the scriptures. The content of public reading and—with time—the content of what was deemed as belonging to the scriptures, was thus widened to include not only Old Testament writings but also apostolic letters, gospels, other writings considered as apostolic (for example *Acts* and apocalypses), and various early Christian literature (for example, *Shepherd of Hermas*).

The Extent of the Reading

Another question that needs to be addressed is how much of a literary writing was actually read aloud at each gathering. Scholars engaged in performance

¹⁸⁶ Martinez, “Papyri,” 591–601.

criticism commonly assert that literary writings were orally delivered in their entirety.¹⁸⁷

Ancient sources present examples of literary writings that were read aloud in small portions as well as in their entirety. Public reading for revision purposes or in other semi-private settings could stretch out over several days and thus include a whole book. An extreme example of this was the public reading of the extended and written version of Pliny's *Panegyricus*, which he gave among a group of friends over the course of three days.¹⁸⁸ Classical scholars seem to agree that public readings for larger audiences regularly comprised shorter sections of a book.¹⁸⁹ I have nevertheless found one example of an extended large-scale reading. Suetonius described how the historical writings of Emperor Claudius yearly were publicly read in Alexandria:

Finally, he also wrote historical works in Greek, twenty books of Etruscan history and eight of Carthaginian. Because of these works there was added to the old Museum at Alexandria a new one named after him, and it was established that each year, on appointed days, his Etruscan history should be read in one of them and his Carthaginian in the other. They were read, in their entirety, in the manner of public readings.¹⁹⁰

SUETONIUS, *Claud.* 42.2

According to the Mishnah and the Tosephta (both from the third century C.E.), Torah reading in the synagogue was performed by several readers who alternated, thus each of them read only a short passage (although no less than three verses). Each of the books of the Megillot (Song of Songs, Ruth, Lamentations, Ecclesiastes, and Esther) was on the other hand read aloud in its entirety during some of the festivals. To what extent these sources reflect earlier practice is, however, much debated.¹⁹¹

187 See e.g., Tom Boomershtine, "Biblical Storytelling and Biblical Scholarship" (paper presented at SBL Annual Meeting, Toronto, Canada, 2002), 17–18; Rhoads, "Biblical," 162–163; Rhoads, "Performance Criticism—Part I," 3–4, 10; Rhoads, "Performance Criticism—Part II," 175–176, 180.

188 Pliny the Younger, *Ep.* 3.18.1–5. He also attended a three-day-long poetry recital by Sentius Augurinus (Pliny the Younger, *Ep.* 4.27.1).

189 Cf. Parker, "Books," 208–210; Quinn, "Poet," 144.

190 *Denique et Graecas scripsit historias, Tyrrhenicon viginti, Carchedoniacon octo. Quarum causa veteri Alexandriae Musio additum ex ipsius nomine novum; institutumque ut quotannis in altero Tyrrhenicon libri, in altero Carchedoniacon diebus statutis velut in auditorio recitarentur toti a singulis per vices.*

191 Gamble, *Books*, 209, 323 n. 14; Runesson, *Origins*, 197–198, 203–204.

The value of analogies, regardless of whether they come from a Jewish or a Greek and Roman context, is thus low regarding the question of how large portion of a literary writing was read aloud at a single occasion. Both contexts provide examples of brief as well as extensive public reading.

The slight extant evidence on how much was read aloud in early Christian gatherings nevertheless points to the fact that writings were not regularly read in their entirety. Justin states that public reading during the Sunday gathering carries on “as long as time permits” or “as long as possible” (the phrase used is *μέχρις ἐγχωρεῖ*).¹⁹² This means that full-length writings such as gospels, apocalypses, and *Acts* would not regularly have been read aloud in their entirety, whereas the time may well have sufficed for most letters.¹⁹³ Nor would readings from the Prophets or the Torah include more than excerpts. Nevertheless, any literary writing may have been read in its entirety at its inaugural reading in a community, for example upon the arrival of an apostolic letter.¹⁹⁴ After this initial reading, individual circumstances probably guided the length of the reading. Lectionary systems, it should be remembered, belong to a much later era.¹⁹⁵

From Function to Office

Public reading in early Christianity started out as an important, but not necessarily prestigious, function. As previously indicated in this chapter, faultless public reading of an extensive section from a manuscript called for advanced education, particular skills, extensive preparation, and frequent training. This laborious task was usually left to specially trained slaves or freedmen. Protracted public reading by people other than specialists of servile status occurred in schools, in restricted literary gatherings, and during public recitals at which the author performed the reading of his own composition.

During the late second century C.E., public reading in Christian gatherings developed from a function that anyone with enough reading skills could

192 Justin, *1 Apol.* 67.

193 For examples of different interpretations of *μέχρις ἐγχωρεῖ*, see Alikin, *Gathering*, 172; Gamble, *Books*, 217. Note, however, that Plutarch considers complete works of comedy when he discusses dinner entertainment (*Quaest. conv.* 7.8). Jones thus argues that this may indicate that public recital (by *comoedi*) at dinner consisted of a work in its entirety. See Christopher P. Jones, “Dinner Theater,” in *Dining in a Classical Context* (ed. William J. Slater; Ann Arbor: The University of Michigan Press, 1991), 185–198, esp. 193.

194 Cf. the argument in Rhoads, “Biblical,” 162–163.

195 Metzger, *Manuscripts*, 43; Bruce M. Metzger, *The Saturday and Sunday Lessons from Luke in the Greek Gospel Lectionary* (Chicago: University of Chicago Press, 1944), 7–8, 11–13.

fulfill—although, as I have argued, they were few in number—into a church office, an official position granted to chosen individuals.¹⁹⁶ The way in which early Christian authors refer to the person who reads aloud reflects this development. In the following quotes from first and second century C.E. writings,¹⁹⁷ the reader is indicated with a participle phrase that contains ἀναγινώσκω, “read [aloud]”:¹⁹⁸

Blessed is the one who reads [ὁ ἀναγινώσκων] the words of this prophecy and blessed are those who hear and attend to the words written in it.¹⁹⁹

Rev 1:3

So then, brothers and sisters, after the God of truth I read to you an appeal that you turn towards that which has been written, so that you may save yourselves and the one who reads [τὸν ἀναγινώσκοντα] among you.²⁰⁰

2 Clem. 19.1

Then, when the one who reads [τοῦ ἀναγινώσκοντος] has ceased, the presider through a discourse admonishes and invites the imitation of these good things.²⁰¹

JUSTIN, 1 *Apol.* 67

In all three writings, the person performing the public reading is indicated with the phrase “the one who reads [aloud],” which reflect the fact that it is considered a function, rather than an officially recognized position. This function could be fulfilled by anyone with the relevant skill set, although analogies indicate that public reading was usually performed by trained slaves

196 Cf. J.G. Davies, “Deacons, Deaconesses and the Minor Orders in the Patristic Period,” *JEH* 14 (1963): 1–15, esp. 10–14; Gamble, *Books*, 218.

197 Revelation belongs to the late first century (perhaps around 95 C.E.), 2 Clement was probably written around 140–160 C.E., and Justin Martyr’s *First Apology* is commonly dated to 150–160 C.E.

198 The primary meanings of ἀναγινώσκω are “know well” and “recognize,” yet in all of the examples that follow it is used in the secondary meaning “read [aloud].”

199 μακάριος ὁ ἀναγινώσκων καὶ οἱ ἀκούοντες τοὺς λόγους τῆς προφητείας καὶ τηροῦντες τὰ ἐν αὐτῇ γεγραμμένα, ὁ γὰρ καιρὸς ἐγγύς.

200 ὥστε, ἀδελφοὶ καὶ ἀδελφαί, μετὰ τὸν θεὸν τῆς ἀληθείας ἀναγινώσκω ὑμῖν ἔντευξιν εἰς τὸ προσέχειν τοῖς γεγραμμένοις, ἵνα καὶ ἑαυτοὺς σώσητε καὶ τὸν ἀναγινώσκοντα ἐν ὑμῖν.

201 εἴτα παυσάμενος τοῦ ἀναγινώσκοντος, ὁ προεστὼς διὰ λόγου τὴν νοθεσίαν καὶ πρόκλησιν τῆς τῶν καλῶν τούτων μιμήσεως ποιεῖται.

and freedmen, except when authors read their own texts aloud. The manner in which these early Christian authors refer to the reader reflects a widespread view of the lector—who is of servile status—as someone who is taken for granted and rarely mentioned.²⁰²

The New Testament includes another example, besides the one in Revelation 1:3, of a substantival participle phrase with ἀναγινώσκω. Mark 13:14 (with a synoptic parallel in Matt 24:15) includes: “So when you see the abomination of desolation standing where it should not be—let the one who reads [ὁ ἀναγινώσκων] understand—then let those in Judea flee to the mountains.”²⁰³ The parenthetical remark indicated by the phrase ὁ ἀναγινώσκων νοεῖτω could be a reference to the person reading the text aloud. Since no setting for public reading is mentioned, however, it is often interpreted as an allusion to one who is listening to the text read aloud. In that case, it is not an early reference to a Christian lector, but rather a manner of involving the listeners, similar to phrases such as “the one with ears to hear, let him hear” (found in, for example, Mark 4:9).²⁰⁴

Around 200 C.E. the function of public reading becomes the responsibility of a newly instituted church office, the minor order of the *lector*, or ἀναγνώστης (“reader”). From this point onwards, references to the reader include the appropriate noun (*lector* in Latin and ἀναγνώστης in Greek), in clear contrast with the earlier practice of using a participle phrase. The following passages from Christian writings of the first half of the third century C.E.²⁰⁵ demonstrate the shift:

Therefore, today one man is bishop, tomorrow another; today he is a deacon who tomorrow is a reader [*lector*]; today he is a presbyter who tomorrow is a layman. For they assign priestly functions even upon laymen.²⁰⁶

TERTULLIAN, *Praescr.* 41

202 Compare how Quintilian only once mentions trained lectors of servile status, although it is clear that he presupposes their use (see above, 79).

203 ὅταν δὲ ἴδῃτε τὸ βδέλυγμα τῆς ἐρημώσεως ἐστηκότα ὑποὺ οὐ δεῖ, ὁ ἀναγινώσκων νοεῖτω, τότε οἱ ἐν τῇ Ἰουδαίᾳ φευγέτωσαν εἰς τὰ ὄρη.

204 Cf. Shiner, *Proclaiming*, 15–16, 176–177.

205 Tertullian's *Prescription against Heretics* is dated to around 200 C.E., the *Didascalia Apostolorum* and Hippolytus' *Apostolic Tradition* belong to circa 230 C.E., and Cyprian's letters were written around 250 C.E.

206 *Itaque alius hodie episcopus, cras alius; hodie diaconus qui cras lector; hodie presbyter qui cras laicus. Nam et laicis sacerdotalia munera iniungunt.*

[I]f there is also a reader [ἀναγνώστης], let him too receive with the presbyters in honor of the prophets.²⁰⁷

Didascalia apostolorum 2.28.5

A reader [ἀναγνώστης] is installed when the bishop gives the book to him. He does not have hands laid upon him.²⁰⁸

HIPPOLYTUS, *Trad. ap.* 11

[A]s for Optatus, when we recently were examining readers [*lectores*] for the teacher-presbyters we appointed him one of the readers [*lectores*] for the teachers of catechumens. We have therefore tested whether all the qualities agree with those which should be present in those being prepared for clerical office.²⁰⁹

CYPRIAN, *Ep.* 29.2

The consistent use of nouns to indicate the readers, the references to their installation, and the terminology of the office of a lector, clearly differentiate the readers found in these texts from the ones mentioned in earlier sources. During the first and second century C.E. (which includes the period in focus of this study) the communities evidently managed without officially appointed lectors. A definite change occurred sometime between Justin (around 150–160 C.E.) and Tertullian (around 200 C.E.). Why, then, change from the regular pattern of using lectors of servile status for public reading, which was common throughout the Greek and Roman world and had been in use at least since the fifth century B.C.E.?²¹⁰ Part of the explanation for this change has to do with the changing status of the public reader in early Christian communities.

207 εἰ δὲ καὶ ἀναγνώστης ἔστιν, λαμβανέτω καὶ αὐτὸς μοῖραν μίαν εἰς τιμὴν τῶν προφητῶν. (Ep.) *Lector* (ἀναγνώστης) *instituetur* (καθίστασθαι) *cum episcopus dabit ei librum, non autem imponetur manus super eum.* (S(AE)). For information on the different versions of the text, cf. Bernard Botte, *Hippolyte de Rome: La Tradition Apolostique d'Après les anciennes versions. Introduction, traduction et notes par Bernard Botte.* (Paris: Éditions du Cerf, 1968), 18–24.

208 ἀναγνώστης καθίσταται ἐπιδόντος αὐτῷ βιβλίον τοῦ ἐπισκόπου· οὐδὲ γὰρ χειροθετεῖται.

209 [C]um presbyteris doctoribus lectores diligenter probaremus, Optatum inter lectores doctorum audientum constituimus, examinantes an congruerent illis omnia quae esse deberent in his qui ad clerum parabantur.

210 Cf. William A. Johnson, "Oral Performance and the Composition of Herodotus' *Histories*," *GRBS* 35 (1994): 229–254.

The Status of Early Christian Lectors

The increasing status of the writings that were read aloud in early Christian gatherings presumably affected the status of the lector as well. As these writings were heard over and over again in Christian communities they not only were given the influence of being authoritative texts, but also became revered as especially sacred writings. They thus acquired the status of scriptures, on par with the Old Testament texts.²¹¹ This may well have affected the idea of what was required of a person reading them aloud in a community gathering. Accordingly, in third-century C.E. sources—and in sharp contrast to those from the first and second century—lectors were required to meet high moral standards, they began to be installed into a church office, and it was recommended that they were chosen from the confessors (those who had been persecuted and survived without renouncing their faith).²¹² Further inquiries into this later development of public reading in Christian communities are, however, beyond the scope of this study.

The authority of the writings that were publicly read did not significantly affect the status of the early Christian lector until the third century C.E., yet if lectors performed more important functions than reading—such as interpreting the text—it may well have influenced their status at an earlier stage. Adolf von Harnack argued that early Christian lectors not only read a text aloud in the community, but also interpreted it, by which he meant that they gave a homily over it.²¹³ This notion is occasionally repeated with reference to some of the sources that are analyzed in this study.²¹⁴ The following passages from 1 Timothy, 2 Clement and the *Acts of Peter* include statements that have been interpreted in support of von Harnack's idea that lectors gave homilies:

Until I arrive, devote yourself to the public reading, the exhortation, and the teaching.

1 Tim 4:13

211 Cf. D. Moody Smith, "When Did the Gospels Become Scripture?," *JBL* 119 (2000): 3–20, esp. 18.

212 Cf. Commodianus, *Instructiones* 26; *Can. apost.* 19; Cyprian, *Ep.* 38.2.1–2, 39.4; *Didascalia Apostolorum* 2.28.

213 Adolf Harnack, *Sources of the Apostolic Canons: With a Treatise on the Origin of the Readership and Other Lower Orders* (trans. L.A. Wheatley; London: F. Norgate, 1895), 63.

214 See e.g., Davies, "Deacons," 11; Gamble, *Books*, 219–220 (although he argues that the lectors' responsibilities, as well as their status, varied).

So then, brothers and sisters, after the God of truth I read to you an appeal that you turn towards that which has been written, so that you may save yourselves and the one who reads among you.

2 Clem. 19.1

When Peter came into the dining room he saw that the gospel was being read. And rolling it up he said: 'Men, who believe and hope in Christ, you shall know how the holy writings of our Lord ought to be told. ... Now I will explain to you that which has been read to you.'²¹⁵

Acts Pet. 20

1 Timothy 4:13 indicates that the community leader (Timothy) is responsible for the public reading, exhortation, and teaching in the community. That does not mean, however, that he actually performs the reading—or any of the other two tasks—personally. The author simply urges him to devote himself or pay attention to (the verb used is *πρόσεχω*) these tasks. Even if some community leaders performed public reading—which they may well have, if they were chosen from among the few well-educated upper-class members who could manage it—this does not imply that interpretation was one of the lector's ordinary tasks. On the contrary, 1 Tim 4:13 seems to recount three important yet separate tasks that a community leader should attend to. If 1 Tim 4:13 were to be taken as evidence that lectors regularly gave homilies over the texts read aloud, it follows that they also took care of teaching (the third task mentioned in the passage). This, however, was the specific task of the *διδάσκαλοι*.²¹⁶

The passage from 2 Clement presents a more ambiguous case. Gamble interprets it as a reference to how a single individual, after having read aloud from the scriptures (*τοῖς γεγραμμένοις*, "that which has been written"), is now reading a homily.²¹⁷ As argued by Alikin, however, it is not clear that the two readings are performed by the same individual.²¹⁸ It may well be the case that a lector performs the public reading of scripture and a community leader delivers the exhortation (the word used is *ἐντευξιν*, "an appeal," which does not necessarily

²¹⁵ *Intrōibit autem Petrus in triclinio et vidit evangelium legi. Involvens eum dixit: 'Viri, qui in Christo creditis et speratis, scitote, qualiter debeat sancta scriptura domini nostri pronuntiarī. ... Nunc quod vobis lectum est iam vobis exponam'.* The Greek texts of 1 Tim 4:13 and 2 Clem. 19.1 are presented above (104 n. 171, 111 n. 200).

²¹⁶ Alfred F. Zimmerman, *Die urchristlichen Lehrer: Studien zum Tradentenkreis der Didaskaloi im frühen Urchristentum* (rev. ed.; Tübingen: Mohr Siebeck, 1988).

²¹⁷ Gamble, *Books*, 219.

²¹⁸ Alikin, *Gathering*, 169.

refer to a homily²¹⁹). In fact, if the author of the exhortation is not present, the customary manner of making it known would be for a lector to read it aloud to the community.²²⁰ This would constitute a natural part of his task of public reading; it is not an example of the separate duty of interpreting/preaching.

Finally, the passage from the *Acts of Peter* provides an example similar to 2 Clem 19.1. It is clear that someone other than Peter was reading aloud from a gospel manuscript as he entered the room and that Peter gave a homily (or an exhortation) after the reading was over. It is possible that Peter added a reading before his homily, since it is stated that he re-rolled the book roll and that his homily was an interpretation of the recently read text, but it is not very likely since a gospel reading had already been made. Presumably, the phrase “Now I will explain to you that which has been read to you” should be understood as an indication that he improvised a homily over the recently read and probably well-known gospel text. Nevertheless, the passage does not indicate that a lector gave a homily, but rather that a community leader (Peter) did so—and possibly that he performed a reading as well.

In sum, there is no firm evidence that lectors or other readers gave homilies during the first two centuries C.E.; community leaders may have done so, however, and in some cases they also performed public reading. 1 Tim 4:13, 2 Clem 19.1, and *Acts Pet.* 20 should not be understood as indications of an expansion of the early Christian lector’s function, nor do they on their own suggest that a higher status was awarded to lectors during the first two centuries C.E.

Conclusions

Literary writings were commonly read aloud in early Christian communities, just as in the Greek and Roman world at large. The background to this pattern is intricate, yet two complementary facts in particular motivated a widespread use of public reading. First, low rates of literacy excluded the vast majority from private reading of literary writings. Second, expectations of faultless delivery became an important element in all types of oral delivery—whether oratorical

219 James A. Kelhoffer, “If Second Clement Really Were a ‘Sermon,’ How Would We Know, and Why Would We Care? Prolegomena to Analyses of the Writing’s Genre and Community,” in *Second Century Christian Communities: Between Idea(l) and Reality* (ed. Joseph Verheyden and Mark Grundeken; Tübingen: Mohr Siebeck, 2015), 83–108.

220 Cf. above, 67–72 and 93–94, on how public reading was left to lectors except when the author himself read aloud for a group of friends (for revision purposes) or in large, public venues (to make himself or the book known).

speeches, philosophical lectures, or public reading from any literary genre—during the first centuries B.C.E. and C.E., with the result that few among the literate minority could perform a successful public reading.

Early Christian communities faced a paradox when it came to public reading: whereas they had a lower than average rate of literacy, they nevertheless produced, circulated, read, and preserved literary writings to an extent that is unparalleled in other ancient religious movements.²²¹ As a consequence, public reading became even more prevalent and important within early Christianity than it was in the Greek and Roman society at large. Through recurrent public reading, writings were given a prominent place in the community and all members—even the semi-literate and illiterate—had a chance to share in them.

The conventions of public reading in the early Empire influenced who could read literary writings aloud and in which contexts. Public reading occurred in private, semi-private, and public settings. The typical private setting consisted of a lector reading aloud for his master. Semi-private settings included lectors reading aloud at dinner, authors or lectors reading aloud at literary gatherings, as well as much of the recurrent public reading in early Christian communities. Public settings consisted of authors and lectors giving public readings in recital halls, theaters, and similar venues. The setting also affected the choice of reader. Authors could read their own writings aloud in most settings, although not during dinner. A lector was regularly used for public reading of literary writings composed by someone else. In a school context, both students and teachers performed public reading as part of the education.

The conventions of public reading also affected the manner in which literary writings were read aloud. Such conventions included that the lector was regularly seated on a chair or a stool, held the manuscript in his hands, and read aloud from it with appropriate vocal expression (which included both pronunciation and phrasing), yet without gestures or facial expressions.

Literary writings of almost all genres were read aloud directly from a manuscript, whereas delivery of a memorized text was confined to school settings and dramatic performances of oratory and drama. The current consensus among scholars engaged in performance criticism, which states that New Testament writings were memorized and performed with the use of gestures, facial expressions, and vocal expression, thus reflects the habits of orators and actors rather than the conventions of public reading by lectors and other readers.

221 The exception to the rule is early Judaism, although early Christianity seems to have produced religious writings at an unprecedented rate.

Most public reading of literary writings was performed by lectors: professional readers of servile status, either slaves or freedmen. There were several good reasons for using a lector, even if you belonged to the few who could manage a successful public reading. First, it was a complicated and laborious task to decipher the close-knit, *scriptio continua* manuscripts and give an appropriate vocal expression to the texts found in them—and recurrent practice was needed to maintain the necessary skills. Second, public reading was always characterized by risk, even among friends; audiences were unforgiving towards mistakes in delivery. This may have been even more accentuated in early Christian communities, for which mispronunciation and misinterpretation could result in expulsion or charges of heresy. Third, to read someone else's writing aloud could be considered physical labor, which was best left to servants. Fourth, slaves and freedmen—especially those with literary duties—were highly specialized and thus lectors were focused almost exclusively on performing professional, faultless, and pleasing public reading of literary writings with a quality that few other readers could hope to attain.

In early Christian communities, few people had the necessary education to be able to perform a successful public reading. Next to lectors, who could be members in their own right or attend as servants of a wealthy member, only a small group of well-educated upper-class men—those with both grammar and rhetorical education—could manage it. Community leaders, among whom such upper-class men were probably overrepresented, sometimes not only interpreted the text read aloud, but also performed public reading.

The primary setting for public reading in early Christian communities was meal gatherings on Sundays, during which a growing corpus of literary writings were read aloud. In the studied time period, the first two centuries C.E., the content of the reading was widened from Old Testament writings and apostolic letters to include gospels, other writings considered as apostolic (for example *Acts* and apocalypses), and various early Christian literature (such as *Shepherd of Hermas*). Few writings were read aloud in their entirety at a single gathering.

Up until the late second century C.E. early Christian communities managed without officially appointed readers. Public reading was a function performed by lectors and well-educated members, who were referred to with an unspecified participle phrase, “he who reads (aloud).” Sometime at the end of the second century C.E., however, the practical function was elevated to a church office. The establishment of an office of “the reader” (*lector* or ἀναγνώστης) expressed an irrevocable transformation of the reading culture of early Christianity.

A Method of Sound Analysis

In this chapter I will describe a method of identifying and analyzing sound structures in Greek compositions. Sound structures can be displayed graphically with the help of insights and analytical components found in grammar, literary criticism, and rhetoric from the first centuries B.C.E. and C.E. I use the term “sound mapping” for the method of displaying a composition’s sound structure through the development of sound maps. With the designation “sound analysis” I refer to a broader evaluation, which begins with sound mapping, but goes further. It focuses on describing the aural character of a text and how the composition guides and affects the oral delivery of it.

In all oral delivery of writings, whether in public reading from manuscripts or oral performance from memory, the text is pronounced as a linear stream of sound. The audience must process it in real time. Listeners cannot go back and forth in the written text, re-read a difficult passage, or stop the delivery to reflect upon the content before continuing. The linear manner in which the text is presented—one sound at a time in a continuous stream—is quite different from silent reading. It forces the listeners to actively create meaning from the sequence of sounds. The composition provides auditory clues which assist the listeners in recognizing sound structures and points of emphasis.¹

Ancient authors emphasized that it was important for readers to properly perceive a composition’s structural components; one could not grasp its meaning without having formed an impression of the sound structures found within it.² The lector thus interpreted the structural components, which may or may not have been intentionally conferred by the author, and communicated them to the listeners through vocal expression of the text in public reading.

The best way to perceive structural components is through hearing. Quintilian states the following about identifying, understanding, and enjoying *compositio*, the artistic structure of a text:

The ears determine this [the text’s *compositio*] best. They sense the completeness, feel the lack of incompleteness, are offended by unevenness, appeased by smoothness, and excited by forcefulness ... Thus the learned

¹ Lee and Scott, *Sound Mapping*, 78–79.

² Cf. Johnson, *Readers*, 25.

understand the principle of composition, yet even the unlearned understand its pleasure.³

QUINTILIAN, *Inst.* 9.4.116

Both lectors and listeners thus experienced a composition's structural components with the help of hearing. "The learned" were also trained in the underlying principles that directed composition.

The scholar's task of describing the aural character of a New Testament text thus not only involves repeating or imitating the analysis of structural components, but also listening to the shifting voice encoded in the composition. In a study of the gospel authors as oral historians, Samuel Byrskog states that "it is evident that we cannot, as modern exegetes, listen any more to the living voices of the sources of the ancient historians or the early Christian authors. But we can seek for textualized traces of those voices, if by no other means than by reading the texts aloud to ourselves and to each other."⁴ Sound analysis provides a method for such a reading, which is informed by ancient conventions of composition and delivery, while it also provides us with insights into the lector's analysis and preparation for public reading of the same text.

In this and the following chapters, I will use an eclectic text as the basis for the sound analysis. It would have been possible to analyze the text found in a single early Christian manuscript, yet to test the effectiveness of the method and to make it more broadly applicable, I have chosen to use NA²⁸. I only follow NA²⁸ in determining the text, however, and will find occasion to diverge in terms of punctuation and sense unit delimitation. The sound analysis method to some degree indicates probable sense units and—more rarely—preferred punctuation. This will be exemplified in the following chapters.

A Grammar of Sound

During education, students were trained in analyzing the structures of texts; such a skill was part of Greek grammar and imperative for the ability to understand a composition and accurately read it aloud. This training mainly occurred during grammar education, the second level of ancient literary educa-

3 *Optime autem de illa iudicant aures, quae plena sentiunt et parum expleta desiderant et fragoris offenduntur et levibus mulcentur et contortis excitantur ... Ideoque docti rationem componendi intelligunt, etiam indocti voluptatem.*

4 Samuel Byrskog, *Story as History—History as Story: The Gospel Tradition in the Context of Ancient Oral History* (Boston: Brill, 2002), 46.

tion.⁵ Students who attended this level were taught by a grammarian (γραμματικός), an expert in Greek grammar (γραμματική).

The content of γραμματική changed markedly during antiquity; initially it signified nothing more than the ability to read, write, and separate different types of letters and syllables, yet it expanded to include literary criticism, philology, and technical grammar. The term γραμματικός appeared in the fourth century B.C.E. as a reference to someone who could read and write. During the third century B.C.E. literary criticism and philology became part of Greek grammar and the γραμματικός was a teacher who focused as much upon knowledge of classical literature as upon reading and writing. By the first century B.C.E., Greek grammar also included technical grammar, the type of orthographical rules which constitute much of our modern notion of grammar.⁶

During the first two centuries C.E. the study of Greek grammar thus comprised a variety of related topics. The Hellenistic grammarian Dionysius Thrax (second century B.C.E.) gave it a six-fold definition, starting with the skill to correctly read texts aloud:

Grammar is an acquired experience of the normal usages of poets and prose writers. Its six parts are: First, skill in reading aloud, with attention to prosody.⁷ Second, interpretation, with attention to tropes of literary composition found in the text. Third, explanation of both words and historical references at hand. Fourth, discovery of etymologies. Fifth, account of regular patterns. Sixth, assessment of poems, which is the noblest part of all that which is included in this science.⁸

DIONYSIUS THRAX, *Gramm.* 1

5 For a discussion of literary education in antiquity, see chapter three.

6 Andreas U. Schmidhauser, "The Birth of Grammar in Greece," in *A Companion to the Ancient Greek Language* (ed. Egbert J. Bakker; Oxford: Wiley-Blackwell, 2010), 499–511.

7 Prosody (προσῳδία) is never defined in Dionysius' treatise. According to Kemp, it covered "accentuation, the rough and smooth breathings, vowel and syllable length, and phonetic features relating to word boundaries." See Alan Kemp, "The *Tekhnē Grammatikē* of Dionysius Thrax: Translated into English," in *The History of Linguistics in the Classical Period* (ed. Daniel J. Taylor; Amsterdam: John Benjamins Publishing Company, 1987), 169–189, esp. 186.

8 γραμματικὴ ἐστὶν ἐμπειρία τῶν παρὰ ποιηταῖς τε καὶ συγγραφεύσιν ὡς ἐπὶ τὸ πολὺ λεγομένων. μέρη δὲ αὐτῆς ἐστὶν ἕξ· πρῶτον ἀνάγνωσις ἐντριβὴς κατὰ προσωιδίαν, δεύτερον ἐξήγησις κατὰ τοὺς ἐνυπάρχοντας ποιητικούς τρόπους, τρίτον γλωσσῶν τε καὶ ἱστοριῶν πρόχειρος ἀπόδοσις, τέταρτον ἐτυμολογίας εὗρεσις, πέμπτον ἀναλογίας ἐκλογισμός, ἕκτον κρίσις ποιημάτων, ὃ δὲ κάλλιστόν ἐστι πάντων τῶν ἐν τῇ τέχνῃ.

Although most of the τέχνη γραμματικὴ postdates Dionysius, the introduction (which includes this definition of grammar) is commonly held to be Hellenistic in origin. Cf. Jan

The fact that Dionysius begins his definition with reading aloud is not a coincidence; since the fourth century B.C.E. grammar had been described as a science (τέχνη) of sound.⁹ Letters and words were regarded as writable sound, written symbols that signified spoken sounds.¹⁰ Reading aloud depended on a correct analysis of the written sounds and their division, namely of the structural components found in a text. The analysis was followed by a pronunciation—the public reading—of the text, through which both sound structures and aural features were vocally expressed.

Among the six parts of grammar, reading aloud is the only one that Dionysius Thrax presents in more detail. He points out that public reading gives a fitting vocal expression which is based upon the text's structural components and aural features:

Reading aloud is faultless pronunciation of works of poetry or prose. One must read with attention to delivery, prosody, and division. From the delivery we perceive the value of the work, from the prosody its art, and from the division its overall sense, so that we may read tragedy heroically, comedy in an everyday manner, elegy shrilly, epic vigorously, lyric harmoniously, and laments subduedly and mournfully. Unless these rules are carefully observed, the value of the poetry is ruined and the skills of those who read aloud appear ridiculous.¹¹

DIONYSIUS THRAX, *Gramm.* 2

Pinborg, "Classical Antiquity: Greece," in *Historiography of Linguistics* (ed. Thomas A. Sebeok; Hague: Mouton, 1975), 69–126, esp. 103–106.

- 9 Note, however, that Dionysius Thrax defines grammar both as a τέχνη, science, and as ἐμπειρία, an acquired experience, which is somewhat less distinguished than a τέχνη. Cf. Heinrich Lausberg, *Handbuch der literarischen Rhetorik: Eine Grundlegung der Literaturwissenschaft* (3rd ed.; Stuttgart: Steiner, 1990), § 3. See also the discussion in Robert Henry Robins, "The Initial Section of the *Tékne Grammatiké*," in *Ancient Grammar: Content and Context* (ed. Pierre Swigger and Alfons Wouters; Leuven: Peeters, 1996), 3–15.

- 10 Cf. Lee and Scott, *Sound Mapping*, 91–100; Schmidhauser, "Grammar," 503–509.

- 11 ἀνάγνωσις ἐστὶ ποιημάτων ἢ συγγραμμάτων ἀδιάπτωτος προφορά. ἀναγνωστέον δὲ καθ' ὑπόκρισιν, κατὰ προσῳδίαν, κατὰ διαστολήν. ἐκ μὲν γὰρ τῆς ὑποκρίσεως τὴν ἀρετὴν, ἐκ δὲ τῆς προσῳδίας τὴν τέχνην, ἐκ δὲ τῆς διαστολῆς τὸν περιεχόμενον νοῦν ὀρώμεν· ἵνα τὴν μὲν τραγωδίαν ἡρωϊκῶς ἀναγνώμεν, τὴν δὲ κωμωδίαν βιωτικῶς, τὰ δὲ ἐλεγεία λιγυρῶς, τὸ δὲ ἔπος εὐτόνως, τὴν δὲ λυρικὴν ποιήσιν ἐμμελῶς, τοὺς δὲ οἴκτους ὑφειμένως καὶ γοερῶς. τὰ γὰρ μὴ παρὰ τὴν τούτων γινόμενα παρατήρησιν καὶ τὰς τῶν ποιητῶν ἀρετὰς καταρριπτεῖ καὶ τὰς ἔξεις τῶν ἀναγινωσκόντων καταγελάστους παρίστησιν.

Sound Mapping

Margaret Ellen Lee and Bernard Brandon Scott have developed a method for analyzing sound structures in Koine Greek compositions.¹² They use sound maps, graphical representations of writable sound, to visually display the sound structures of a text. The method of sound mapping is based upon ancient grammar and uses analytical categories described by ancient grammarians, rhetoricians, and literary critics. Lee and Scott describe it as a way of approaching ancient public reading systematically:

We cannot ... duplicate the listening experiences of ancient audiences nor achieve the kind of listening fluency that audiences in the Greco-Roman world enjoyed. ... We can, however, attend to sound in a systematic way and thus discover a composition's organic structure according to the linear dynamics of sound. ... Listening for a composition's aural characteristics begins by recapturing the linearity of auditory reception and thus recapitulating the process of reading aloud. Analyzing a composition syllable by syllable makes it possible to discover how sound builds a composition's structure and guides the meaning-making process. ... Sound mapping and ancient reading both begin with a graphic presentation of syllables in a linear stream.¹³

Since sound maps reveal the aural characteristics of writings, they can be used to follow the flow and tempo of the discourse and establish where emphasis is directed and effects applied. With the help of sound maps it is possible to discover the aural patterns that ancient lectors identified and conveyed through vocal expression in public reading.

Lee and Scott have been criticized for not taking a stand on exactly how Koine Greek was pronounced at the time, since this likely affected the aural impression in public reading.¹⁴ I agree with Lee and Scott that sound mapping functions regardless of the precise pronunciation at any given time,¹⁵ for several reasons. First, the pronunciation of Koine Greek was not standardized and controlled; it varied between regions and over time. A method tied to a specific theory of pronunciation would thus likely miss the mark. Second, the

12 The fullest and most recent account is found in Lee and Scott, *Sound Mapping*.

13 Lee and Scott, *Sound Mapping*, 167–168.

14 Cf. John J. Pilch, review of Margaret Ellen Lee and Bernard Brandon Scott, *Sound Mapping the New Testament*, *TS* 71 (2010), 954–956.

15 Lee and Scott, *Sound Mapping*, 81.

change in pronunciation—for example from melodic to stress accent—did not occur smoothly and synchronically throughout the ancient Mediterranean world. Third, the only attempt I am aware of which applies a specific theory of pronunciation to sound mapping—by Jeffrey Brickle, who uses the ideas about pronunciation advanced by Chrys Caragounis—does not yield any further results.¹⁶ The vast majority of aural features are not affected by how far removed the pronunciation is from that of the Classical Era. Consequently, in what follows I will not limit myself to applying a specific theory of pronunciation.

Comma, Colon, and Period

The fundamental compositional units of ancient Greek writings according to most ancient literary critics are the *colon* and the *period*.¹⁷ These are frequently translated and described as “clause” and “sentence,”¹⁸ yet such terms are too narrow and do not consider that cola and periods are also sequences of sounds that are structured to be uttered aloud (a fact that affects, for example, diction, word order, and the length of cola). *Comma* is a less frequently used term—sometimes translated as “phrase”¹⁹—which indicates a part of a colon; occasionally it is merely a fragment in the form of a single word.

Due to its significance in ancient literary criticism and rhetoric, the colon is the basic interpretative unit in sound mapping. Sound maps are structured colometrically, which means that they are presented according to the text’s division with one colon per line and a ragged right margin.²⁰ Aural features are also analyzed according to their location within cola. The colon has an

16 Jeffrey E. Brickle, *Aural Design and Coherence in the Prologue of First John* (London: T&T Clark, 2012). For Caragounis’ theory on Greek pronunciation, see Chrys C. Caragounis, *The Development of Greek and the New Testament: Morphology, Syntax, Phonology, and Textual Transmission* (Tübingen: Mohr Siebeck, 2004).

17 The Greek and Latin terms for colon are *κῶλον* and *membrum*, both of which mean “limb” or “part of the body.” The Greek term for period is *περίοδος* (“circuit” or “going round”); in Latin a number of designations are used: *ambitus*, *orbis*, *conversio*, *complexio*, *conclusio*, and transliterations of the Greek term, e.g., *periohodos*, *periodos*, and *periodus*.

18 For example, *κῶλον* is translated as “clause” in the Loeb Classical Library translations of Aristotle, Demetrius, and Dionysius of Halicarnassus. In the corresponding editions of *Rhetorica ad Herennium*, Cicero, and Quintilian, however, the more exact term “colon” is often, but not exclusively, used for *κῶλον*/*membrum*.

19 The Greek term is *κόμμα*, “piece” or “that which is cut off” (from *κόπτειν*, “cut off”). Latin treatises use a number of terms, such as *caesum*, *comprehensio*, *incisum*, *particula*, and *articulus*.

20 Lee and Scott, *Sound Mapping*, 140–141.

integrative function, since it connects words into a complete statement which can be uttered in a single breath. It frequently coincides with a clause, yet a colon can encompass several clauses as long as it is possible to pronounce it without pause, namely in a single breath.²¹

The period is an artistic arrangement of cola (or of a single colon) which only roughly corresponds to a sentence. The difference between periods and sentences lies in the sophisticated composition of a period; periods have a circuitual structure or at least a rounding at the end, which connects the end with the beginning and integrates them (into a περίοδος, a “circuit”). All sentences are not, therefore, examples of periods.²²

Since punctuation is rarely well-developed in *scriptio continua* manuscripts, the identification of cola and periods provides the reader with an understanding of a composition's basic structure. Roughly, the ends of cola can be described as points of short stop and the ends of periods as occasions for a full stop, at which the lector makes a brief pause.

Aural Intensity

Aural intensity describes the shifting soundscape of a literary writing in public reading and how some passages are emphasized. In this study I will conclude the sound analysis of parts of John's gospel with investigations of aural intensity. This aids the understanding of larger sound structures and demonstrates how the aural intensity varies between them; it displays which passages stand out and receive much attention in public reading.

Aural intensity is examined with the help of distinctive aural features, compositional features that attract emphasis in the public reading of a text. These features include instances of distinctive sound quality, conspicuous repetitions, rhythm, well-formed periods, and tempo shifts. By examining the frequency and combination of distinctive aural features in a composition it is possible to identify different degrees of aural intensity in various passages.

According to these principles, the aural intensity of a passage can be described on a scale from low to high intensity. Each colon or passage can thus be defined as low, medium, or high aural intensity, depending upon which distinctive aural features are found within it and how they are combined.

21 Martin L. West, “Kolon,” in *Brill's New Pauly* (Brill, 2013). The colon will be described in more detail below, 126–133.

22 Gerson Schade, “Period,” in *Brill's New Pauly* (Brill, 2013). The period will be described in more detail below, 134–140.

Passages of high intensity are especially interesting since they are most emphasized. By virtue of the noticeable combination of distinctive aural features, such passages stand out from the surrounding text in public reading and attract the attention of listeners. The content that is stressed in this way can be compared with the results of other types of analyses. To some extent these other results can be challenged—or even tested—from the perspective of which ideas, themes, and quotes are available and promoted in public reading.

The aural intensity of longer sections of John's gospel, found in chapters 5–8, will be represented in charts that display the shifting aural intensity throughout the section. These present an overview of the normal intensity of the section and the points at which the intensity rises to emphasize something.

Developing Sound Maps

According to the method presented by Lee and Scott, a sound map is generated in a number of steps. Below I will describe and assess these in the light of ancient literary critics, grammarians, and rhetoricians, primarily from the first two centuries B.C.E. and C.E.²³ Following this reconsideration of the sound mapping method and the development of it into a method of sound analysis, I will use it to analyze sections from John's gospel.

Delimit Cola

The first step in developing a sound map is to establish the boundaries of the composition's cola. The procedure is essential, since the colon constitutes the fundamental interpretative unit in sound mapping, and colometric display (the division of the text into cola, whereby each colon comprises a line) is the basis for the following steps. Lee and Scott describe the colon as a sense unit which in most cases denotes "a predicate and all of its related elements."²⁴ This characterization matches conventional definitions of a main clause, namely as a complete proposition that regularly consists of a subject and a predicate and may be accompanied by related elements.

23 Although Lee and Scott describe six steps, I will present them consolidated into five steps. The reason for this is that the fourth step described by Lee and Scott (to identify compositional units) is already covered by the third step (to identify sound patterns, including those patterns that delimit compositional units).

24 Lee and Scott, *Sound Mapping*, 169. Note, however, that the examples and descriptions that follow (169–171) make it clear that cola sometimes can be delimited in more than one way.

Ancient descriptions of the colon focus upon one or several of the following characterizations: part of a period, sense unit, and breath unit. First, the most common type of description focuses on the colon as a constituent part of a period.²⁵ Such a characterization follows naturally from the fact that the terms *κῶλον* and *membrum* mean “part of the body” and analogies between composition and the body are commonplace.²⁶ Second, the colon is also presented as a sense unit, which is the definition that is most clearly taken up by Lee and Scott. Demetrius²⁷ states that the function of a colon is to complete a thought (*διάνοιαν ἀπαρτίζειν*); it comprises either a complete thought or a complete part of a thought.²⁸ Similar accounts are found in Quintilian and in the anonymous *Rhetorica ad Herennium*.²⁹ Third, the colon is described as a breath unit, a fundamental speech unit in the sense that it includes what you can utter in the duration of a single breath.³⁰ Demetrius describes cola as units that frequently mark the boundaries of the text, “since it would otherwise continue at length without limit and run the speaker out of breath.”³¹

The colon is thus not solely a sense unit, nor is vocal articulation the only criterion for its extent.³² A definition applicable to sound analysis should rather focus on cola as sense units with limited extent (they are pronounceable in a single breath), which can but do not have to be combined into periods.

Cola as Sense Units

The fact that cola primarily are sense units does not mean that they exclusively consist of main clauses. Lee and Scott relate several New Testament phrases without a finite verb (or any verbal element at all, as long as one is implied),

25 Aristotle, *Rhet.* 3.9.5–6; Demetrius, *Eloc.* 2, 10; Dionysius of Halicarnassus, *Comp.* 18–19; Quintilian, *Inst.* 9.4.125; *Rhet. Her.* 4.19.26.

26 See e.g., Longinus, [*Subl.*] 40; Quintilian, *Inst.* 9.4.123.

27 The author of *περὶ ἑρμηνείας*, a treatise on literary theory which was probably written in the first or second century B.C.E., is conventionally called Demetrius. See Doreen C. Innes, “Introduction,” in *Aristotle XXIII* (ed. Stephen Halliwell, Donald Russell and Doreen C. Innes; Cambridge: Harvard University Press, 1999), 311–342.

28 Demetrius, *Eloc.* 2–3.

29 Quintilian, *Inst.* 9.4.123; *Rhet. Her.* 4.19.26. Cf. also Cicero, *Or. Brut.* 211.

30 Demetrius, *Eloc.* 1. Cf. also Cicero, *Or. Brut.* 211.

31 ἐπεὶ τοι μακρὸς ἂν εἴη καὶ ἄπειρος καὶ ἀτεχνῶς πνίγων τὸν λέγοντα. (Demetrius, *Eloc.* 1)

32 I have revised my previous assertion to that fact. See Dan Nässelqvist, “Translating the Aural Gospel: The Use of Sound Analysis in Performance-Oriented Translation,” in *Translating Scripture for Sound and Performance: New Directions in Biblical Studies* (ed. James A. Maxey and Ernst R. Wendland; Eugene: Cascade Books, 2012), 49–67, esp. 51.

which they interpret as cola.³³ This fits well with several passages related by ancient authors of cola that lack finite verbs. Compare the following examples, which are presented by Demetrius and Dionysius of Halicarnassus, of cola with and without verbal forms:

Ἑκαταίος Μιλήσιος ᾧδε μυθεῖται.³⁴

HECATAEUS OF ABDERA, *FGrH* 264 Hecataeus F 1A

Δαρείου καὶ Παρυσάτιδος γίνονται παῖδες
πρεσβύτερος μὲν Ἀρταξέρξης, νεώτερος δὲ Κύρος³⁵

XENOPHON, *Anab.* 1.1

πρώτον μὲν, ᾧ ἄνδρες Ἀθηναῖοι, τοῖς θεοῖς εὐχομαι πάσι καὶ πάσαις,
ὅσῃν εὖνοιαν ἔχων ἐγὼ διατελῶ τῇ τε πόλει καὶ πᾶσιν ὑμῖν,
τοσαύτην ὑπάρξαι μοι παρ' ὑμῶν εἰς τουτονὶ τὸν ἀγῶνα.³⁶

DEMOSTHENES, *Cor.* 1

In the first example, from Hecataeus of Abdera, the colon consists of a main clause with a finite verb (μυθεῖται). In the second example, from Xenophon, the first colon includes a finite verb, whereas the second lacks verbal forms. It can nevertheless function as a colon, since a verbal form (ἐστίν) is implied by the context. In the third example, from Demosthenes, the first and second cola both contain finite verbs (εὐχομαι and διατελῶ), whereas the only verbal form in the third colon is an infinitive (ὑπάρξαι). Heinrich Lausberg summarizes the types of verbal forms that are acceptable as the basis for a colon: “[A]lso those word groups which contain a predicative verbal form (infinitive, participle) or a predicative nominal form (predicate noun) are recognized as cola from

33 Lee and Scott, *Sound Mapping*, 169–171.

34 The passage is quoted by Demetrius (*Eloc.* 2) as an example of a colon which contains a complete thought. Hecataeus of Abdera, a historian and philosopher active during the third century B.C.E., should not be confused with the early Ionian historian Hecataeus.

35 The passage is quoted by Demetrius (*Eloc.* 3) as an example of two cola, both of which comprise a complete thought. Note that Demetrius omits δύο at the end of the first colon (in Xenophon the colon thus reads “Darius and Parysatis had two sons”). For a theory as to why it is omitted in this context, see Doreen C. Innes, “Period and Colon: Theory and Example in Demetrius and Longinus,” in *Peripatetic Rhetoric after Aristotle* (ed. William W. Fortenbaugh and David C. Mirhady; New Brunswick: Transaction, 1994), 36–53, esp. 43.

36 The passage is quoted by Dionysius of Halicarnassus (*Comp.* 18) and presented as a period of three cola.

the outset, since, through the predicate part, they display a certain semantic-syntactic completeness.”³⁷

The only exceptions to the observation made by Lausberg (in addition to the one already mentioned, that implied verbal forms are as valid as those explicitly presented) that I can find among the examples given by ancient authors are parenthetical clauses and imperative clauses. Both of these types seem to be able to constitute cola without the presence of any type of verbal component, whether explicit or implicit.³⁸

The Length of Cola

Ancient descriptions of the colon state clearly that cola must neither be too short nor too long,³⁹ yet they fail to give guidelines for delimiting cola. Nevertheless, Demetrius and Cicero indicate that an ideal colon of prose has the length of a hexameter line; it thus consists of twelve to seventeen syllables.⁴⁰ The examples given in the descriptions also indicate the accepted interval of a colon, within which limits we should try to demarcate cola when developing a sound map. Less than half of the cola presented as examples comprise 12–17 syllables; just as many have more than 17 syllables and a small group of examples include cola with fewer than 12 syllables.

The common length of a colon is closer to 9–23 syllables; the acceptable length stretch even further and includes cola of 7–30 syllables, yet in these cases a remark is made upon the unusual length.⁴¹ Examples of *commata* comprise 3–9 syllables, which results in only a small overlap between *commata* and cola. An expression of 7–9 syllables could thus constitute either a *comma* or a colon.

37 *Aber auch die Wortgruppen, die eine prädikative Verbalform (Infinitiv, Partizip) oder eine prädikative Nominalform (Prädikatsnomen) enthalten, werden von Anfang an als Kola anerkannt, da sie durch den Prädikatsteil eine gewisse semantisch-syntaktische Ganzheit zeigen* (Lausberg, *Handbuch*, §930).

38 Cf. the period from Demosthenes, *Lept.* 1 (in Demetrius, *Eloc.* 10), in which the second colon is parenthetical (cf. Innes, “Period,” 47), and the first of the two cola from Thucydides 3.57.4 (in Dionysius of Halicarnassus, *Comp.* 7), which consists of an imperative clause.

39 Aristotle, *Rhet.* 3.9.6; Demetrius, *Eloc.* 4; Quintilian, *Inst.* 9.4.125.

40 Cicero, *Or. Brut.* 222; Demetrius, *Eloc.* 205. The interval of 12–17 syllables for a hexameter line is due to the fact that it comprises six feet, each of which consists of either a spondee (two syllables) or a dactyl (three syllables), and that the last foot is always a spondee.

41 I have examined 75 cola (primarily from Demetrius and Dionysius of Halicarnassus, both of whom present numerous examples) that are given as examples in the discussion of cola and periods. A longer discussion of the virtues of different cola lengths can be found for example in Demetrius, *Eloc.* 4–9, 44–47.

The identification of common and acceptable intervals of cola length is an important corrective to the present use of sound maps. Lee and Scott include cola of exceptionally short length, no more than 3–5 syllables.⁴² When delimited with such brief spans the clauses become *commata*, which in turn cannot constitute lines but must be combined with other *commata* or with a colon. An apparent example of a colon that comprises two *commata* is found in John 1:50b. Both *commata* include a verbal form and could thus be treated as separate cola were it not for their brevity; they both consist of only five syllables. The parallelism of the two *commata* is clearly noticeable when they are presented below each other. The whole of John 1:50 can thus be presented in two ways, as shown below. The first example displays one colon on each line. The second example accentuates that 1:50b consists of two parallel *commata* by presenting each *comma* on a separate line, yet indicating at the beginning (with the designations b_1 and b_2) that they are combined into a single colon.

1:50 a ἀπεκρίθη Ἰησοῦς καὶ εἶπεν αὐτῷ·
 b ὅτι εἰπόν σοι ὅτι εἶδόν σε
 c ὑποκάτω τῆς σκῆς πιστεύεις;

1:50 a ἀπεκρίθη Ἰησοῦς καὶ εἶπεν αὐτῷ·
 b_1 ὅτι εἰπόν σοι
 b_2 ὅτι εἶδόν σε
 c ὑποκάτω τῆς σκῆς πιστεύεις;

Jeffrey Brickle, who uses sound mapping in an otherwise compelling study of 1John 1:1–4, delimits the four verses into eighteen cola, two of which are very short—five and six syllables, respectively. He also presents a metrical analysis of the prologue in twenty-one lines, of which seven lines comprise only 5–6 syllables.⁴³

Jeanne d’Arc, who has published colometric editions of the four gospels in Greek and French, similarly delimits cola as sense units regardless of their length (she uses the term “stique grec,” which she presents as a separate line

42 Examples of extremely short cola can be found in all of the presented sound maps. See Lee and Scott, *Sound Mapping*, 220, 240, 269–272, 299–300, 328–331, 362–363, 367.

43 Brickle, *Aural Design*, 53 fig. 1, 105–106 fig. 17. Brickle does, however, mention that he uses “line units rather than strictly identifying cola” (*Aural Design*, 17 n. 85), yet the lines presented are still too short to be useful in extensive public reading and would, in a delivery context in antiquity, have been combined into actual cola of acceptable length.

and aligns with “une ligne du français”).⁴⁴ She frequently presents cola as short as two syllables. The sixteen syllables of John 9:12 are, for example, divided into four cola of 5, 6, 2, and 3 syllables, respectively.⁴⁵

Frank Scheppers, who argues that Greek word order rules should be applied to cola rather than to syntactic units, delimits cola of extreme brevity. He divides a single sentence from Lysias (*On the murder of Eratosthenes* 1.23b), which comprises 36 syllables, into seven cola of 2–8 syllables each.⁴⁶ He repeatedly delimits single words of one or two syllables into separate cola.⁴⁷

The demarcations of cola made by Lee and Scott, Brickle, and d’Arc seem to rest solely upon the notion of cola as sense units, namely that each clause comprises a separate colon, whereas Scheppers focuses on word order. They all overlook, however, that cola as breath units must neither be too long nor too short.

The Identification of Cola

The analysis of the colon made in this subchapter is as detailed as possible from the accounts of ancient literary criticism and rhetoric; it nevertheless leaves room for interpretation, and cola can occasionally be delimited in several ways. This is true of analyses made by ancient authors as well.⁴⁸ Lee and Scott emphasize the need for interpretation and describe the perception of sound patterns as an intuitive process.⁴⁹ Despite varying length and use of verbal forms, the following three key features in Aristotle’s presentation of the colon—as construed by George A. Kennedy—are true throughout the period from Aristotle (fourth century B.C.E.) to Quintilian (late first century C.E.):

44 Jeanne d’Arc, *Évangile selon Marc* (Paris: Belles lettres, 1986); Jeanne d’Arc, *Évangile selon Matthieu* (Paris: Belles lettres, 1987); Jeanne d’Arc, *Évangile selon Luc* (Paris: Belles lettres, 1988); Jeanne d’Arc, *Évangile selon Jean* (Paris: Belles lettres, 1990). The quote is found on the back flap of the dust cover of d’Arc, *Marc*.

45 d’Arc, *Jean*, 65.

46 Frank Scheppers, *The Colon Hypothesis: Word Order, Discourse Segmentation and Discourse Coherence in Ancient Greek* (Brussels: VUBPress, 2011), 230–231. Scheppers’ criteria for delimiting cola, which primarily revolve around word order, are described on pages 181–225.

47 See, for example, Schepper, *Colon*, 233 (καὶ γὰρ and καὶ), 238 (ἐγὼ), 243 (ἐγγύς), 247 (ὅς), 248 (καὶ), 258 (τόδε and ἦ), and 263 (οὐκοῦν).

48 The clearest example is how Aristotle (*Rhet.* 3.9.2) and Demetrius (*Eloc.* 17) interprets the opening sentence of Herodotus in different ways. Note, however, that the passage in Aristotle probably is an interpolation. See R.L. Fowler, “Aristotle on the Period (*Rhet.* 3. 9),” *CQ* 32 (1982): 89–99, esp. 95.

49 Lee and Scott, *Sound Mapping*, 156, 170.

“syntactical completion (at least a complete phrase), unitary thought, and length that is a mean between ‘too short’ and ‘too long.’”⁵⁰

In sum, the first step of developing a sound map consists of determining the boundaries of the composition's cola and presenting them colometrically, namely with one colon per line. The colon is a sense unit, which means that it consists of an entire clause with at least one verbal form and its related elements.⁵¹ The verbal form does not have to be a finite verb and it can be implied, for example, elliptically or through the omission of a form of εἶμι. The colon also has a limited extent, since it must be pronounceable in a single breath and not too short. The common interval of colon length is 9–23 syllables and the accepted interval is 7–30 syllables. An expression which is shorter than seven syllables is defined as a *comma*, an unusual compositional unit that does not have to include any verbal form and normally cannot stand on its own.

These guidelines for delimiting cola in the development of sound maps are based upon descriptions and actual examples found in ancient sources. They leave some room for interpretation, yet are substantially more detailed than those given by Lee and Scott. There is therefore no reason to overemphasize the assessment made by James A. Kleist: “In view of this lack of more precise information from ancient sources we are justified in allowing ourselves a certain latitude in applying the colometric system to ancient texts.”⁵² On the contrary, the explicit descriptions found in ancient sources—when combined with “hidden theory”⁵³ implicit in examples and comparisons—rather restrain the licence with which we can distinguish individual cola.

Illustration from John 10

As an illustration of the reconsidered sound mapping method, I will develop a sound map of John 10:1–5 and elaborate on it after the presentation of each step of the method. I will also briefly comment upon how and why the sound map

50 George A. Kennedy, *Aristotle On Rhetoric: A Theory of Civic Discourse*. Translated with Introduction, Notes, and Appendices (2nd ed.; New York: Oxford University Press, 2007), 214.

51 Related elements, such as a noun and its article or a predicate and its objects, should thus not be separated into different cola.

52 James A. Kleist, “Colometry and the New Testament (*Concluded*),” *CB* 4, 4 (1928): 26–27.

53 The terminology of “‘hidden’ theory” (*sic*) is used by Doreen Innes to refer to a deliberate tool of criticism, whereby the author illustrates a concept not only by examples, but also by presenting it in a form which illustrates the point being made. She examines Demetrius and Longinus and finds hidden theory in both. Cf. Innes, “Period,” 40, 44–45, 48.

is constructed in a particular manner. Chapters 5–8 (which include analyses of John 1–4) will, however, only display completed sound maps.

Below is a colometric presentation of John 10:1–5. The verse numbers can be found in the left margin and each colon is distinguished with a letter which facilitates reference to it.

- 10:1 a ἀμὴν ἀμὴν λέγω ὑμῖν,
 b ὁ μὴ εἰσερχόμενος διὰ τῆς θύρας εἰς τὴν αὐλὴν τῶν προβάτων
 c ἀλλὰ ἀναβαίνων ἀλλαχόθεν
 d ἐκεῖνος κλέπτῃς ἐστὶν καὶ ληστής·
- 10:2 a ὁ δὲ εἰσερχόμενος διὰ τῆς θύρας ποιμὴν ἐστὶν τῶν προβάτων.
- 10:3 a τοῦτῳ ὁ θυρωρὸς ἀνοίγει,
 b καὶ τὰ πρόβατα τῆς φωνῆς αὐτοῦ ἀκούει
 c καὶ τὰ ἴδια πρόβατα φωνεῖ κατ' ὄνομα καὶ ἐξάγει αὐτά.
- 10:4 a ὅταν τὰ ἴδια πάντα ἐκβάλῃ,
 b ἔμπροσθεν αὐτῶν πορεύεται,
 c καὶ τὰ πρόβατα αὐτῷ ἀκολουθεῖ,
 d ὅτι οἶδασιν τὴν φωνὴν αὐτοῦ·
- 10:5 a ἄλλοτρίῳ δὲ οὐ μὴ ἀκολουθήσουσιν
 b ἀλλὰ φεύξονται ἀπ' αὐτοῦ,
 c ὅτι οὐκ οἶδασιν τῶν ἄλλοτρίων τὴν φωνήν.

The distinction of cola in John 10:1–5 is primarily based upon sense units; each clause is delimited as a separate colon as long as it is not too long or too short, in which case it must be divided or joined with another colon. This was considered in the case of 10:1a and 10:3c. In 10:1a, the clause ἀμὴν ἀμὴν λέγω ὑμῖν is relatively short (eight syllables),⁵⁴ yet long enough to be able to stand on its own (and a combination with 10:1b would only result in a very long colon, which would be notable on its own). In 10:3c, the basic rule that each main clause comprises a separate colon is not possible to enforce. The final clause of 10:3c (καὶ ἐξάγει αὐτά) is too short to function as separate colon (it has only six syllables). As a result, 10:3c consists of two main clauses that combine into a colon of normal length (twenty syllables).⁵⁵

54 The length fits the acceptable interval of cola length (7–30 syllables), but not the common interval (9–23 syllables). Cola as short as this one receive remarks by ancient literary critics, such as when Demetrius (*Eloc.* 5) comments upon “the brief [cola] of Archilochus” (τοῖς Ἀρχιλόχου βραχέσιν) and quotes two cola, each of which comprises eight syllables.

55 As mentioned above, the existence of two finite verbs in a single colon is not unparalleled.

Identify Periods

The second step in developing a sound map is to analyze which cola are combined into periods. Demetrius defines the period as “a combination of cola or *commata* which has brought the underlying thought to a conclusion with a well-turned ending.”⁵⁶ The definition accentuates the circuital nature of the period; it is completed when it “bends back” at the end and completes a circuit. The end of a period is a point of natural pause, at which the reader stops briefly and takes a breath before continuing;⁵⁷ it is also where the listeners may digest and interact with what they have heard. Quintilian describes the end of a period as an occasion for interaction between the lector/performer and the audience: “This is where the speech rests; this is what the listener awaits; this is when all praise breaks out.”⁵⁸ Cicero states that most people delight in a full and complete period, “for the ears expect the thought to be bound together by the words.”⁵⁹

Period Features

There are several ways in which a single colon or a group of cola can be turned into a period and through which it can be identified as such by the lector: elongation, *hyperbaton*, and symmetry.

Elongation is effected through a long final colon, which marks the end of the period. Cicero states that the last colon should be of at least equal length to, and preferably longer than, the previous cola:

[I]f [the periods] are shorter at the last [colon], this will almost cause a break in the circuit of words, for that is what they call these turning points in Greek. Therefore, the later [cola] should either be equal to the

For example, both Aristotle (*Rhet.* 3.9.7) and Dionysius of Halicarnassus (*Comp.* 7) present such cases.

56 ἔστιν γὰρ ἡ περίοδος σύστημα ἐκ κώλων ἢ κομμάτων εὐκαταστροφῶς εἰς τὴν διάνοιαν τὴν ὑποκειμένην ἀπηρτισμένον (Demetrius, *Eloc.* 10).

57 Cf. Quintilian, *Inst.* 9.4.61.

58 *Haec est sedes orationis, hoc auditor expectat, hic laus omnis exclamat* (Quintilian, *Inst.* 9.4.62). This sentence is in itself an example of a period, although in Latin. It is combined from three cola through parallel length (8+7+7 syllables), parallel sounds (the initial *haec–hoc–hic* of the first three cola and the ending *expectat–exclamat* in the last two cola), and what may be a “turn” at the end (the opposition of *sedes orationis*, “the speech rests,” and *laus omnis exclamat*, “all praise cries out”). It is thus also an instance of hidden theory (see above, 132 n. 53).

59 *Id enim exspectant aures, ut verbis colligetur sententia* (Cicero, *Or Brut.* 168).

preceding [ones], and the last [cola equal] to the first, or—which is better and more pleasing—[they should be] longer.⁶⁰

CICERO, *De or.* 3.186

Cicero indicates that this view on the combination of cola into periods is already well known and he refers it to Theophrastus, the third century B.C.E. colleague and successor to Aristotle, as well as to the Peripatetics.⁶¹ Demetrius also addresses cola length as an important aspect in the formation and identification of periods.⁶²

Periods are often indicated by a certain form of *hyperbaton*, an inversion of regular word order, which Fowler describes as “abnormal word order, in which an essential idea is left suspended until the end of the sentence.”⁶³ When the suspended and essential word or idea is revealed at the end of the expression, it functions as a “bending back” which completes the period.⁶⁴

Another frequent feature in periods is symmetry, which is created through juxtaposition of corresponding sounds or of entire cola. Such parallel patterns create approximate rhythm, which aids in uniting the cola into a distinguishable unit. Similar sounds can be repeated in any position, yet they are regularly found at the beginning and end of words, for example through alliteration or uniform case endings. Entire cola can also be positioned to create symmetry, for example through uniform colon length or the repetition of words in similar positions in several cola. The juxtaposition is strengthened if the parallel sounds express contrasting ideas. Such a contrast (*antithesis*) can unite cola into a period, even without the existence of parallel sounds. The completion of a pattern—regardless of type—thus indicates a potential period.⁶⁵

Lee and Scott describe the formation of periods in a slightly different manner. They identify three distinguishing features of periods: elongation, balancing, and rounding. Their descriptions of elongation and balancing correspond

60 [S]i in extremo breviora sunt, infringitur ille quasi verborum ambitus; sic enim has orationis conversiones Graeci nominant. Qua re aut paria esse debent posteriora superioribus, et extrema primis aut, quod etiam est melius et iucundius, longiora.

61 Cicero opens the section (*De or.* 3.184) with a reference to Theophrastus and ends it with a clear allusion to the Peripatetics, stating that what was just said about periods is a reiteration of their view on the subject (*De or.* 3.187).

62 Demetrius, *Eloc.* 17–18.

63 Fowler, “Period,” 98–99 (the quote is found on page 98 n. 41); Innes, “Period,” 47, 51–52.

64 Cicero, *Or. Brut.* 164; Demetrius, *Eloc.* 10, 11, 17, 30–31; *Rhet. Her.* 4.32.44. Cf. also Longinus, [*Subl.*] 22; Quintilian, *Inst.* 9.4.26.

65 Aristotle, *Rhet.* 3.9.7–10; Cicero, *Or. Brut.* 164–166, 219–220; Demetrius, *Eloc.* 22–23; *Rhet. Her.* 4.44. See also Innes, “Period,” 47.

approximately with how I present elongation and symmetry.⁶⁶ They portray rounding, however, in ambiguous terms and without references to any ancient sources. On the one hand, it is connected to how the period's conclusion returns to the beginning and thus indicates closure; this is clearly a description of the "bending back" or circuit which is an important aspect of periods. On the other hand, they define rounding as "the repetition at the period's end of sounds heard at the beginning" and analyze New Testament passages accordingly.⁶⁷ Unfortunately, they provide no references to ancient sources and I cannot find any support for the notion that repetition of this type unites cola into a period.⁶⁸

The ancient descriptions and examples of periods do not provide a unified opinion on the amount of period features (such as elongation, *hyperbaton*, and symmetry) necessary in a passage for it to be defined as a period, yet the examples indicate that some type of "bending back" is always necessary at the end of the period. *Hyperbaton* and different types of symmetry can provide such a well-turned ending. Elongation, on the other hand, often signals the existence of a period, yet it cannot form one by itself.

The following examples—all of which are related by Demetrius as he analyzes periods—illustrate which features are fundamental and which are supplemental in a complete period:

-
- 66 Lee and Scott, *Sound Mapping*, 110, 171. Note, however, that they state that elongation can be achieved not only through a long final colon, but also with the help of "multiple long vowel sounds" (*Sound Mapping*, 171). I cannot find anything in the ancient sources to support the notion that multiple long vowel sounds cause elongation, nor do Lee and Scott leave any references to that fact.
- 67 Lee and Scott, *Sound Mapping*, 110, 171–172 (the quote is found on page 171). According to the translation by H.M. Hubbell found in the Loeb edition, Cicero however states (*Or. Brut.* 149) that one of the ends of word arrangement is that final syllables fit the initial syllables as neatly as possible and that agreeable sounds should be used, whereupon he turns to periods (and states that symmetry produces a period). Although Cicero seems to refer to the avoidance of hiatus (a clash of vowels between the final syllable of one word and the initial syllable of the next), Lee and Scott may have interpreted the passage as a reference to the repetition of an agreeable sound at the beginning and at the end of a period (they elsewhere use Loeb translations extensively).
- 68 As mentioned above, symmetry helps define a period, yet that refers to similar sounds in parallel positions, which can be easily heard, not to any repetition of a sound in the first and last cola (in which case almost all expressions would be defined as "rounded"). Cf. the example from Philemon 4–6, in Lee and Scott, *Sound Mapping*, 171–172, a passage they consider as rounded due to aural connection between εὐχαριστῶ at the beginning of the first colon and Χριστὸν at the end of the fifth colon.

πλέων μὲν διὰ τῆς ἡπείρου,
πεζεύων δὲ διὰ τῆς θαλάσσης.⁶⁹

ISOCRATES, *Paneg.* 89

Ἡροδότου Ἀλικαρνησέος ἱστορίας ἀπόδεξις ἥδε⁷⁰

HERODOTUS, *Hist.* 1.1

Ἐκαταῖος Μιλήσιος ᾧδε μυθεῖται·
τάδε γράφω, ὥς μοι δοκεῖ ἀληθέα εἶναι·
οἱ γὰρ Ἑλλήνων λόγοι πολλοί τε καὶ γελοῖοι, ὥς ἐμοὶ φαίνονται, εἰσίν.⁷¹

HECATAEUS OF ABDERA, *FGrH* 264 Hecataeus F 1A

The first example, from Isocrates, shows a period with clear symmetry; it includes juxtaposition of sound (π- + -ων and μὲν/δέ at the beginning and διὰ τῆς in the middle of both cola), cola length (9+10 syllables), and ideas (sailing/marching at the beginning and land/sea at the end). The parallel features also result in a circuitual pattern, as the second colon responds to the paradoxical meaning (sailing across land) of the first by providing opposites to it (in the form of *antithesis*). The second example, from Herodotus, shows a period that comprises a single colon. According to Demetrius' somewhat curious interpretation, it has both μήκος ("length," since it comprises 20 syllables, which is more than the requisite 12–17 syllables, as measured by a hexameter line) and καμπή ("turning," since there is a *hyperbaton* of ἥδε).⁷² The third example, from Hecataeus of Abdera, includes three cola that Demetrius explicitly describes as *not* constituting a period.⁷³ Although the last colon is elongated and there is some symmetry (of ᾧδε/ὥς/ὥς in the middle of each colon and an εἰ-sound at the end, due to μυθεῖται/εἶναι/εἰσίν), no "bending back" can be found at the end.

69 "Sailing across the land and marching through the sea." The passage is quoted in Demetrius, *Eloc.* 22, as an example of a period formed from antithetical cola. This rendition of the Greek follows Demetrius; Isocrates has infinitives (πλεῦσαι and πεζεῦσαι) rather than participles.

70 "This is [the] setting out of the history of Herodotus of Halicarnassus." The passage is quoted in Demetrius, *Eloc.* 17, as an example of a single-colon period which includes both elongation and a turning at the end.

71 "Hecataeus of Miletus speaks thus: 'I write these [things] as they seem to me to be true. For the stories of [the] Greeks are, as they appear to me, many and absurd.'" The passage (of which the first colon was cited above as an example of a colon with a complete thought) is quoted in Demetrius, *Eloc.* 12, as an example of cola that are *not* combined into a period.

72 Demetrius, *Eloc.* 17. For the identification of *hyperbaton*, see Innes, "Period," 47.

73 Demetrius, *Eloc.* 12.

The example from Hecataeus shows that neither elongation nor symmetry is enough to form a period. At least one of the period features (elongation, *hyperbaton*, and symmetry) must be present, but it should also be turned or “bent back” in order to form a circuit, a περίοδος.

As seen in the examples above, periods can include a single colon or a number of cola; the number of cola admissible in a period increases over time. Aristotle acknowledges periods which comprise either a single colon or—preferably—two cola. According to *Rhetorica ad Herennium*, periods include two or three cola. Cicero mentions that a “full period” (*plena comprehensio*) consists of four cola, yet his examples seem to indicate that less than this is acceptable. Demetrius and Quintilian both acknowledge periods comprising 1–4 cola and Quintilian adds that they often include more than four cola. By the first two centuries C.E. the acceptable number of cola has thus increased to at least four, yet more than four cola can be found in actual practice.⁷⁴

Periodic and Continuous Prose

In their development of sound maps, Lee and Scott combine all cola into periods, regardless of whether these display period features or not.⁷⁵ As a result, periods largely coincide with sentences, rather than indicate instances of sophisticated cola arrangement. If period features are present in an expression, Lee and Scott define it as a well-formed period. I will identify periods according to the principles described above and display other cola continuously, one colon per line without pauses.

It is a common phenomenon in ancient writings that many cola are *not* combined into periods; this follows logically from the fact that periods only involve cola with one or more period features and a well-turned ending. The frequency of periods in a text can be described on a sliding scale between two extremes: “continuous” prose, which comprises cola that are not combined into periods, and “periodic” prose, in which periods are densely positioned with few or no loose cola between them.⁷⁶ Most ancient commentators emphasize that the

74 Aristotle, *Rhet.* 3.9.5; Cicero, *Or. Brut.* 213, 222; Demetrius, *Eloc.* 16–17; Quintilian, *Inst.* 9.4.124–125; *Rhet. Her.* 4.19.26.

75 The only extensive exception is the sound map of the Sermon of the Mount, which is presented as continuous prose without any periods. This was the first sound map published by Lee (then Dean) and Scott (in Scott and Dean, “Sermon”). In recent contributions, they do not use the distinction between periodic and continuous prose in the concrete development of sound maps.

76 The Greek terms for periodic composition are κατεστραμμένα (“turned around”/“round-

use of periods in a text should be varied; few texts should be expressed exclusively with or without periods. Cicero and Quintilian even present suggestions as to whether prose should be periodic or continuous in various genres and parts of a speech.⁷⁷

The frequency of periods in a composition also affects how the text is read aloud. According to Quintilian's depiction, periodic prose often has an approximate rhythm and it may be delivered slowly and even subduedly. Continuous prose, on the other hand, requires a more rapid and full delivery, which can be both sharp and more insistent.⁷⁸

Periodic and continuous composition is often referred to as periodic and continuous "style." Lee and Scott primarily follow this convention: "'Style' in this sense refers to the manner of combining cola into periods."⁷⁹ Since ancient literary critics and rhetoricians describe style as a much wider concept than this, however, I will refer to periodic and continuous prose (or composition), rather than to periodic and continuous style.

Illustration from John 10

John 10:1–5 contains one period, which comprises 10:1b–10:2. The period's four cola display both symmetry and *hyperbaton*. The symmetry is especially prominent with cola of parallel length (the first and last cola comprise 20 syllables each and the middle two cola both consist of 10 syllables) and with whole phrases in parallel positions in the first and last cola (ὁ μὴ/δὲ εἰσερχόμενος διὰ τῆς θύρας at the beginning and τῶν προβάτων at the end). The *hyperbaton* is twofold. The first instance includes an example which is stretched out over three cola (10:1b–d); the predicate is postponed until the third colon. It is easily recognizable when translated colon by colon:

The one not entering through the gate into the sheepfold,
but going up by some other way,
that one is a thief and a robber.

ed") and ἐμπερίοδος ("in periods"). Continuous composition is referred to with the terms εἰρομένη ("strung together"/"continuous") and διηρημένη ("disjointed").

77 Cicero, *Or. Brut.* 207–211; Demetrius, *Eloc.* 12–15; Dionysius of Halicarnassus, *Comp.* 17; Quintilian, *Inst.* 9.4.126–129.

78 See e.g., Quintilian's description of when to use periodic or continuous composition (*Inst.* 9.4.126–128) and how these instances are then delivered (*Inst.* 9.4.138–139), according to the principle that composition should correspond with delivery (*Inst.* 9.4.138).

79 Lee and Scott, *Sound Mapping*, 179.

The second instance of *hyperbaton* includes all four cola and introduces a bending back at the end, as the final colon provides contrast and the essential idea of the passage. The following translation—although less idiomatic than the one above—reveals how the last colon echoes the first and brings forth contrast, bending back, and a conclusion to the tension initiated at the beginning (through the phrase “the one not ...”).

The one *not* entering through the gate into the fold of the sheep,
but going up by some other way,
that one is a thief and a robber;
but the one *entering* through the gate is a shepherd of the sheep.

The ten cola of 10:3–5 do not combine into a period. Although they include symmetry (through for example τὰ πρόβατα, φωνῆς/φωνεῖ/φωνήν, and αὐτοῦ/αὐτῶ; these recurrences and variations will be examined in the next step, under the heading Identify Sound Patterns), the passage contains no bending back at the end. It is a good example of continuous prose in which cola are not closely attached to each other.

Below is a colometric presentation of John 10:1–5 in which the period is clearly delimited with a frame. This is how I will distinguish periods in the subsequent sound maps of Johannine passages (in chapters 5–8). The pause which a reader makes after finishing a period is indicated by a blank line following the period in the sound map.

10:1 a ἀμὴν ἀμὴν λέγω ὑμῖν,

b ὁ μὴ εἰσερχόμενος διὰ τῆς θύρας εἰς τὴν αὐλὴν τῶν προβάτων

c ἀλλὰ ἀναβαίνων ἀλλαχόθεν

d ἐκεῖνος κλέπτης ἐστὶν καὶ ληστής·

10:2 a ὁ δὲ εἰσερχόμενος διὰ τῆς θύρας ποιμὴν ἐστὶν τῶν προβάτων.

10:3 a τοῦτω ὁ θυρωρὸς ἀνοίγει,

b καὶ τὰ πρόβατα τῆς φωνῆς αὐτοῦ ἀκούει

c καὶ τὰ ἴδια πρόβατα φωνεῖ κατ’ ὄνομα καὶ ἐξάγει αὐτά.

10:4 a ὅταν τὰ ἴδια πάντα ἐκβάλῃ,

b ἔμπροσθεν αὐτῶν πορεύεται,

c καὶ τὰ πρόβατα αὐτῷ ἀκολουθεῖ,

d ὅτι οἶδασιν τὴν φωνὴν αὐτοῦ·

10:5 a ἀλλοτρίῳ δὲ οὐ μὴ ἀκολουθήσουσιν

b ἀλλὰ φεύξονται ἀπ’ αὐτοῦ,

c ὅτι οὐκ οἶδασιν τῶν ἀλλοτρίων τὴν φωνήν.

Identify Sound Patterns

The third step in developing a sound map is to identify sound patterns found within and between cola. Such patterns mainly, but not exclusively, involve repetition of a phoneme or a word. When sound patterns have been identified and presented in a sound map (with the help of various typological marks which help illustrate the aural features) they can be analyzed to reveal characteristics that influence public reading, such as rhythm, tempo shifts, and points of emphasis.

Lee and Scott describe how audiences of public reading are aided by sound patterns. Repetition organizes the linear sequence of sound into patterns that can be perceived by listeners, who have to process a written composition in real time. Aural features convey the structures of a composition and turn the audience's attention to specific words and phrases.⁸⁰

Lee and Scott identify three functions of repetition in ancient Greek compositions: it delimits sound groups, organizes sounds into structural units, and selects sound for emphasis.⁸¹ It is therefore helpful to identify and display different types of repetition in a sound map.

Repetition as a Guide to Delimiting Small Sound Groups

The first function of repetition, to help delimit small sound groups, is achieved through the recurrence of phonemes, syllables, words, and phrases.⁸² It can involve the repetition of a specific quality of sound (namely of a particular type of sound, such as internal vowels in adjacent words or successive identical case endings) or of a quantity of sound (the duration of a series of sounds, for example when successive cola have the same length).

The length of sound groups which are delimited through repetition varies significantly; they include phrases, clauses, periods, longer passages, and even entire sections (large sound groups will be described below). Lee and Scott indicate that sound groups are delimited solely by the repetition of phonemes and syllables. They do not describe how one might establish the limits of

80 Lee and Scott, *Sound Mapping*, 135–136, 141–142.

81 Lee and Scott, *Sound Mapping*, 145–157.

82 According to Lee and Scott, only phonemes and syllables achieve this function, since lexemes cannot be described as a “basic sound unit of speech” (*Sound Mapping*, 145). Words (and thus lexemes) are often repeated in a limited context, however, and help delimit these cola as a sound group. One example is the repetition of λόγος in the Prologue of John. λόγος is used extensively throughout John, yet the three occurrences in John 1:1 are isolated from the other examples (the next is found in 1:14) and they help bind together the short passage which introduces the Prologue.

a sound group according to this principle, however, other than stating that non-inflected words, such as conjunctions and particles, divide related sound groups.⁸³ Such a definition would not allow for sound groups much larger than a clause, however, since these are regularly connected by conjunctions. An example of their analysis of John 20:15–16 will illustrate that the conception of how sound groups are delimited must be broadened. They arrange the passage as follows:⁸⁴

Period 9

- 1 λέγει αὐτῇ Ἰησοῦς,
- 2 Γύναι, τί κλαίεις;
- 3 τίνα ζητεῖς;

Period 10

- 1 ἐκεῖνη δοκοῦσα ὅτι ὁ κηπουρός ἐστὶν λέγει αὐτῷ,
- 2 Κύριε,
- 3 εἰ σὺ ἐβάστασας αὐτόν,
- 4 εἰπέ μοι ποῦ ἔθηκας αὐτόν,
- 5 κάγω αὐτὸν ἄρῶ.

Period 11

- 1 λέγει αὐτῇ Ἰησοῦς,
- 2 Μαριάμ.

Period 12

- 1 στραφεῖσα ἐκεῖνη λέγει αὐτῷ Ἐβραΐστί,
- 2 Ραββουνι ὃ λέγεται Διδάσκαλε.

83 Lee and Scott, *Sound Mapping*, 145, 156. In the sound maps—although not in the descriptions and definitions—they repeatedly identify larger sound groups which include conjunctions and particles. In practice they thus seem to agree with my description of how sound groups are delimited.

84 Lee and Scott, *Sound Mapping*, 270–271. I have only included the typographical markers which refer to features that I have described this far.

It is clear from the arrangement shown above that Lee and Scott delimit sound groups—in this case, what they define as periods—on the basis of complete sentences, not solely according to repeated phonemes and syllables. They mark repeated sounds with bold type, yet these are neither phonemes nor syllables, but rather words (αὐτῇ/αὐτῷ/αὐτόν) and phrases (λέγει αὐτῇ, λέγει αὐτῷ). Nor do these repeated sounds delimit sound groups by themselves; if they did, the whole passage would comprise a single period, since the recurrences indicate that the cola are closely attached. Lee and Scott do not explain why they separate the lines into four periods that contain the same type of sounds. Furthermore, the presentation does not follow the principles of the first and second steps of sound mapping, about how cola are delimited and periods identified. Seven of the twelve lines are too short to constitute cola (they comprise 3–6 syllables) and none of the brief periods have elongation, *hyperbaton*, or any type of bending back at the end. Guided by the principles of how cola and periods are identified, I have arranged the passage differently:

- 20:15 a λέγει αὐτῇ Ἰησοῦς· γύναι, τί κλαίεις; τίνα ζητεῖς;
 b ἐκείνη δοκοῦσα ὅτι ὁ κηπουρός ἐστίν λέγει αὐτῷ·
 c κύριε, εἰ σὺ ἐβάστασας αὐτόν,
 d εἰπέ μοι ποῦ ἔθηκας αὐτόν, καὶ γὰρ αὐτόν ἄρῳ.
 20:16 a λέγει αὐτῇ Ἰησοῦς· Μαριάμ.
 e στραφεῖσα ἐκείνη λέγει αὐτῷ Ἑβραϊστί·
 f ραββουνι ὃ λέγεται Διδάσκαλε.

When the cola are delimited and arranged in this way, it is clear that the whole passage is a coherent sound group.⁸⁵ Each colon contains at least one personal pronoun with a similar sound (αὐτῇ/αὐτῷ/αὐτόν) and the phrase λέγει αὐτῇ/αὐτῷ occurs frequently, each time guiding the listener through the flow of the discourse (“he says to her ...” followed by “she says to him ...” and so on). The structure of these verses matches Demetrius’ description of a period-like prose passage of “the dialogue sort” (γένη διαλογική), which he distinguishes from common periods and describes in this manner:

The cola are thrown one upon the other, as in weak phrases, and when we have reached the end we can hardly comprehend that the passage was

85 The repetitions of αὐτῇ/αὐτῷ/αὐτόν and λέγει αὐτῇ/αὐτῷ recur frequently throughout John 20:13–17, which indicate that the sound group is larger than 20:15–16, yet it does not encompass the whole story of Jesus’ appearance to Mary, which covers John 20:11–18.

a period. For the dialogue period should be composed [as something] between disjointed and rounded prose, intermingled [and] resembling both.⁸⁶

DEMETRIUS, *Eloc.* 21

John 20:15–16 can thus be delimited into six cola, according to the first step of sound mapping, as well as into a coherent sound group, following the principle that sound groups are delimited not only through the repetition of phonemes and syllables, but also of words and phrases. The recurrence of select words and phrases with distinctive sounds unite the sound group. In combination with loosely connected cola it fits Demetrius' description of a period-like composition between continuous and periodic prose, which is especially suitable for dialogue.

In sum, sound groups are delimited not only through the repetition of sounds (phonemes, syllables, words, or phrases), but also with the help of the content conveyed by the sounds.⁸⁷ Sound groups can vary in length from a phrase to a section of passages.

Repetition as a Guide to Organizing Large Sound Groups

Lee and Scott describe the organization of structural units as a cumulative process. The repetition of sounds establishes patterns that are discernible to listeners. Such patterns help delimit sound groups (as described above) and the repetition of patterns—or parts of them—connect small sound groups into larger ones. To establish large sound groups one needs several indicators: “Discerning the organic boundaries of a compositional unit requires multiple auditory clues that signal a unit’s beginning, end, and internal coherence.”⁸⁸ In practice, however, large sound groups are not always clearly delimited solely by an auditory pattern.

86 ἐπέριπται γὰρ ἀλλήλοις τὰ κῶλα ἐφ’ ἑτέρῳ ἑτερον, ὥσπερ ἐν τοῖς διαλελυμένοις λόγοις, καὶ ἀπολήξαντες μόλις ἂν ἐννοηθεῖμεν κατὰ τὸ τέλος, ὅτι τὸ λεγόμενον περίοδος ἦν. δεῖ γὰρ μεταξὺ διηρημένης τε καὶ κατεστραμμένης λέξεως τὴν διαλογικὴν περίοδον γράφεσθαι, καὶ μεμιγμένην ὁμοίαν ἀμφοτέροις.

87 Lee and Scott seem to agree with this when they state (in a later chapter): “At the macro level ... sound remains fundamental but operates in concert with other literary devices.” They also implicitly analyze sound structure according to such an understanding, since they use indications of narrative time when they delimit sound groups in Mark 15 (Lee and Scott, *Sound Mapping*, 175, 203–204; the quote is found on page 175).

88 Lee and Scott, *Sound Mapping*, 156, 215 (the quote is found on page 215).

Once established, patterns can be varied, modified, and transformed, for example in order to consolidate a sound group, echo earlier sounds, connect adjacent sound groups, or simply to avoid tediousness. Repetitions easily become tiresome if they are not altered to some extent.⁸⁹

Variation includes minor changes to the pattern, which preserves its basic form.⁹⁰ The variations between αὐτῇ, αὐτῷ, and αὐτόν in John 20:15–16 provide an example of this. The pattern is firmly established with the recurrence of the third person personal pronoun in each colon (and as such it is easily perceived). The variation in gender and case does not break the pattern.

Modification entails a rearrangement or change to some of the pattern components without changing the fundamental form of the pattern itself.⁹¹ An example is the pattern of negative particle + ἐκ in John 1:13, which after three instances (οὐκ ἐξ, οὐδὲ ἐκ, and οὐδὲ ἐκ) is modified to ἀλλ' ἐκ at the climax and the end of the period.⁹²

Transformation is less common and involves a more substantial change to the structure of the pattern, which is thereby adapted for another purpose, for example to initiate a new sound group or establish a similar, yet distinct, sound pattern. Lee and Scott present an example of a transformed pattern in the Matthean Beatitudes, whereupon the original pattern of μακάριοι ... ὅτι (found in Matt 5:3–8) is first modified to μακάριοι ἐστε (in 5:9) and then transformed into ὑμεῖς ἐστε (in 5:13).⁹³

Lee and Scott use various taxonomies of large sound groups, depending upon the length and type of the analyzed text. They divide less systematically organized compositions (such as Mark 15:25–41) into cola, periods, and parts. In compositions with a somewhat more elaborate structure (such as John 20 and Matt 5–7), they use a fourfold hierarchy which consists of colon, period, unit, and section. In the intricate, albeit brief, letter to Philemon, they apply three levels of sound groups: colon, period, and a larger unit with titles from epistolary theory, which describe the content (address, thanksgiving, body, and closing).⁹⁴

89 Lee and Scott, *Sound Mapping*, 156.

90 Lee and Scott, *Sound Mapping*, 148.

91 Lee and Scott, *Sound Mapping*, 149.

92 The whole of John 1:13 consists of: οἱ οὐκ ἐξ αἱμάτων οὐδὲ ἐκ θελήματος σαρκὸς οὐδὲ ἐκ θελήματος ἀνδρὸς ἀλλ' ἐκ θεοῦ ἐγεννήθησαν. The passage will be analyzed in greater detail in chapter five.

93 Lee and Scott, *Sound Mapping*, 150–151, 327–328.

94 See Lee and Scott, *Sound Mapping*, 219–220, 226, 269–273, 327–336.

Although ancient sources do not describe larger structural units than periods that can be applied to all kinds of literary writings,⁹⁵ it is nevertheless necessary to use large sound groups in a detailed analysis of a longer text, such as a gospel. I will therefore use a fivefold hierarchy of sound groups, which consists of *comma*, colon, period, part, and section. A part is a series of cola that is longer than a period, yet shorter than a section. A section consists of several parts. The length of parts and sections varies more than that of cola and periods; it is affected by the content of the passage and the sound structures found within it. The identification of parts and sections will be exemplified below, in the illustration from John 10. In the analyses of John 1–4 (which comprise chapters five to eight) I will primarily use three sound groups: cola, parts, and sections. Less attention will be given to periods (since not all cola are combined into periods) and *commata* (since they are rarely found).⁹⁶ When *commata* significantly affect the sound group, however, they will be taken into account and either be integrated into cola or—less frequently—be allowed to constitute their own lines.⁹⁷

Large sound groups—parts and sections—are frequently linked with the help of connective sounds, which are sounds or words that occur at the end of a sound group as well as at the beginning of the next. They ease the auditory transition between two distinct, yet adjacent, large sound groups and can thus aid in delimiting them. Occasionally, such connective sounds are thematic words (see below); their repetition advances the exposition of a theme from one unit to the next, often in order to function differently in the new unit. An example is the noticeable use of $\phi\omega\varsigma$ in the Prologue of John. In the first part (1:1–5),⁹⁸ the auditory focus shifts from $\lambda\acute{o}\gamma\omicron\varsigma$ and $\theta\epsilon\acute{o}\varsigma$ to $\zeta\omega\eta$ and finally, in 1:4–5, to the opposites $\phi\omega\varsigma$ and $\sigma\kappa\omicron\tau\acute{\iota}\alpha$. The second part (1:6–13), which is clearly distinct from the first (the subject changes from the $\lambda\acute{o}\gamma\omicron\varsigma$ to John the Baptist), picks up $\phi\omega\varsigma$ in 1:7 and repeats it four times (and includes the related verb, $\phi\omega\tau\acute{\iota}\zeta\omega$). The second part is thus clearly connected to the first and the theme of light progresses between the parts. Connective words can also repeat a thematic word from a previous—yet not adjacent—part and thus return the attention to an earlier theme.

95 Speeches and letters are given such taxonomies, but they are not always applicable to other genres of literary prose writings.

96 Regarding the identification of periods, see the discussion above, 134–140.

97 This seems to be allowed as an exception, at least in continuous prose (which is sometimes described as composition in “cola and *commata*”). Cf. Cicero, *Or. Brut.* 211; Demetrius, *Eloc.* 9–10; Quintilian, *Inst.* 9.4.44, 67.

98 A detailed division of John 1 into parts will be presented in chapter five.

Repetition as a Guide to Locating Emphasis

Besides delimiting sound groups and organizing them into large sound groups, repetition also singles out sounds that receive emphasis. Sounds can be emphasized either by prominent position within a sound group or through distinctive sound quality (the latter will be discussed in below, under the heading Describe Sound Quality).⁹⁹ The position of repeated sounds affects their capacity for attracting emphasis; departure from repetition can also create strong emphasis (often in correspondence with the prominence of the established pattern).

Lee and Scott identify four types of sounds that receive emphasis: beginning and ending sounds, parallel sounds, thematic sounds, and exceptional sounds. They also argue that “the influence that sound exerts on meaning logically and chronologically precedes semantics.”¹⁰⁰

Beginning and ending sounds are sounds that occur repeatedly at the beginning and at the end of a sound group. They frequently receive attention and direct emphasis to the repeated words. Occasionally, they function as connective sounds, as mentioned above.¹⁰¹ This type of repetition is only relevant for larger sound groups, such as periods, parts, and sections. The beginning and ending sounds of a *comma* or a colon constitute parallel sounds, which are described below. An example of a beginning and ending sound is ἀνὴρ in John 4:16–18, which constitutes a part distinct from the previous and following cola. Although ἀνὴρ is primarily an example of a thematic sound (see below), the fact that it is found in the first and the second to last colon creates a possible *inclusio* and thus a beginning and ending sound.

Parallel sounds are sounds in parallel positions in several cola or *commata* within a sound group. These also attract emphasis, especially when they are repeated several times in close proximity.¹⁰² The previously mentioned case of pattern modification in John 1:13 is an example of parallel sounds. Three *commata*/cola¹⁰³ include a negative particle and ἐκ in parallel position (in the first half of each line) and the fourth repeats ἐκ in the same position:

99 Lee and Scott, *Sound Mapping*, 156.

100 Lee and Scott, *Sound Mapping*, 151–152 (the quote is found on page 152).

101 Lee and Scott, *Sound Mapping*, 152.

102 Lee and Scott, *Sound Mapping*, 154–155.

103 The first three lines are not complete cola (i.e., they do not consist of an entire clause with at least one verbal form and its related elements) and the first line is not long enough to be a colon.

οἱ οὐκ ἐξ αἱμάτων
 οὐδὲ ἐκ θελήματος σαρκὸς
 οὐδὲ ἐκ θελήματος ἀνδρὸς
 ἀλλ' ἐκ θεοῦ ἐγεννήθησαν.

The emphasis attracted by the repetition of negative statements (“not from ...”) in parallel position culminates in ἀλλ' ἐκ θεοῦ (“but from God”) at the end of the verse and the period. The parallel sounds thus receive emphasis and strengthen the climax.

Thematic sounds are semantically interesting words or short phrases that are repeated in one or several larger sound groups and thus attract attention. The difference between frequent words (such as καί) and thematic words is that thematic words are repeated in a limited context in which the content that they convey is significant.¹⁰⁴ John 4:16–18 includes two thematic sounds, ἀνὴρ (“husband”/“man”) and ἔχω (“to have”):

- 4:16 a λέγει αὐτῇ· ὕπαγε φώνησον τὸν ἀνδρα σου
 b καὶ ἐλθέ ἐνθάδε.
 4:17 a ἀπεκρίθη ἡ γυνὴ καὶ εἶπεν αὐτῷ·
 b οὐκ ἔχω ἀνδρα.
 c λέγει αὐτῇ ὁ Ἰησοῦς·
 d καλῶς εἶπας ὅτι ἀνδρα οὐκ ἔχω·
 4:18 a πέντε γὰρ ἀνδρας ἔσχες,
 b καὶ νῦν δὲ ἔχεις οὐκ ἔστιν σου ἀνὴρ·
 c τοῦτο ἀληθὲς εἶρηκας.

The thematic sounds occur five and four times, respectively, in nine cola. They do not function as parallel sounds, however, but are variously positioned (both in the middle and at the end of cola). The terms “husband/man” and “have” are thematic in this passage and they are both repeated and related to each other, which attract attention to the notion of having or not having a husband.¹⁰⁵

Exceptional sounds are sounds that receive emphasis by clearly deviating from an established pattern or from what is otherwise expected to follow.¹⁰⁶ They will be dealt with below, under the heading “Describe Sound Quality.”

104 Cf. Lee and Scott, *Sound Mapping*, 153.

105 The passage will be analyzed in greater detail in chapter eight.

106 Lee and Scott, *Sound Mapping*, 155 (they use the term distinctive sounds).

Illustration from John 10

When sound patterns have been identified they are best communicated with the help of typographical marks in a sound map.¹⁰⁷ It is sometimes necessary to use the same typographical marks for different features, since there are fewer marks than aural features. In some cases it is possible to display all of the identified sound patterns in a single sound map. Particularly intense or complex passages do, however, warrant several supplementary sound maps of the same passage. Alternatively, only the most interesting sound patterns are selected and presented in a single sound map. The number of identifiable patterns will increase when sound quality is also analyzed, below.

A single sound map will suffice to display the basic sound patterns of John 10:1–5, yet it is necessary to go beyond these verses in order to delimit large sound groups and to identify connective sounds across them. I will start with an analysis of sound patterns and sounds that attract emphasis in John 10:1–5, before turning to a wider context:

10:1 a ἀμὴν ἀμὴν λέγω ὑμῖν,

b ὁ μὴ εἰσερχόμενος διὰ τῆς θύρας εἰς τὴν αὐλήν τῶν προβάτων

c ἀλλὰ ἀναβαίνων ἀλλαχόθεν

d ἐκεῖνος κλέπτης ἐστὶν καὶ ληστής·

10:2 a ὁ δὲ εἰσερχόμενος διὰ τῆς θύρας ποιμὴν ἐστὶν τῶν προβάτων.

10:3 a τοῦτο ὁ θυρωρὸς ἀνοίγει,

b καὶ τὰ πρόβατα τῆς φωνῆς αὐτοῦ ἀκούει

c καὶ τὰ ἴδια πρόβατα φωνεῖ κατ' ὄνομα καὶ ἐξάγει αὐτά.

10:4 a ὅταν τὰ ἴδια πάντα ἐκβάλῃ,

b ἔμπροσθεν αὐτῶν πορεύεται,

c καὶ τὰ πρόβατα αὐτῷ ἀκολουθεῖ,

d ὅτι οἶδασιν τὴν φωνήν αὐτοῦ·

10:5 a ἄλλοτρίῳ δὲ οὐ μὴ ἀκολουθήσουσιν

b ἀλλὰ φεύξονται ἀπ' αὐτοῦ,

c ὅτι οὐκ οἶδασιν τῶν ἄλλοτρίων τὴν φωνήν.

John 10:1–5 includes two passages: 10:1–2 and 10:3–5. The first five cola mainly consist of a period (in 10:1b–2). The following ten cola of 10:3–5 are not com-

107 These include demonstrating parallel sounds by putting them in visually parallel positions, and displaying significant repetitions as well as connective and thematic words with different colors.

bined into any periods, yet they are intimately connected through various sound repetitions.

The repetition of *ὁ μὴ/δὲ εἰσερχόμενος διὰ τῆς θύρας* and *τῶν προβάτων* in the first passage is an example of parallel sounds and probably also of beginning and ending sounds. The two phrases occur in precisely the same position on the first and fourth cola of the period (at the very beginning and at the very end, with four syllables in between) and thus function as parallel sounds. They also occur roughly at the beginning (on the second colon) as well as in the last colon, which make it plausible that they function as beginning and ending sounds. The emphasis attracted by these repetitions is strengthened by the lack of competing aural features in the short cola between them and it helps combine the cola into a memorable period.

The second passage contains multiple repetitions, which turn the cola into a coherent sound group. Some of these are parallel sounds and are repeated several times (such as *τὰ πρόβατα*); others are only repeated once (for example *ἴδια* and *οἶδασιν/οἶδασι*) or appear in dissimilar positions when reiterated (such as *αὐτοῦ/αὐτῷ* and *ἀλλοτρίῳ/ἀλλοτρίων*). The two most prominent parallel sounds (*πρόβατ-* and *φων-*) are also thematic sounds; they are especially important since *πρόβατον* and *φονέω* function allegorically in the *παροιμία* (a short fable or proverb understood allegorically) presented by Jesus (see John 10:6).

Below I present a sound map of John 9:1 and 9:39–10:8. I will use it to illustrate how large sound groups can be delimited and connective sounds identified.

- 9:1 a καὶ παράγων εἶδεν ἄνθρωπον τυφλὸν ἐκ γενετῆς.
 b καὶ ἠρώτησαν αὐτὸν οἱ μαθηταὶ αὐτοῦ λέγοντες·
 c ῥάββί, τίς ἡμαρτεν, οὗτος ἢ οἱ γονεῖς αὐτοῦ, ἵνα τυφλὸς γεννηθῇ;

 9:39 a καὶ εἶπεν ὁ Ἰησοῦς· εἰς κρίμα ἐγὼ εἰς τὸν κόσμον τοῦτον ἦλθον,
 b ἵνα οἱ μὴ βλέποντες βλέπωσιν
 c καὶ οἱ βλέποντες τυφλοὶ γένωνται.
 9:40 a ἤκουσαν ἐκ τῶν Φαρισαίων ταῦτα οἱ μετ' αὐτοῦ ὄντες,
 b καὶ εἶπον αὐτῷ· μὴ καὶ ἡμεῖς τυφλοὶ ἐσμεν;
 9:41 a εἶπεν αὐτοῖς ὁ Ἰησοῦς· εἰ τυφλοὶ ἦτε,
 b οὐκ ἂν εἶχετε ἁμαρτίαν·
 c νῦν δὲ λέγετε ὅτι βλέπομεν·
 d ἡ ἁμαρτία ὑμῶν μένει.

10:1 a ἀμὴν ἀμὴν λέγω ὑμῖν,

b ὁ μὴ εἰσερχόμενος διὰ τῆς θύρας εἰς τὴν αὐλὴν τῶν προβάτων

c ἀλλὰ ἀναβαίνων ἀλλαχόθεν

d ἐκεῖνος κλέπτῃς ἐστὶν καὶ ληστής·

10:2 a ὁ δὲ εἰσερχόμενος διὰ τῆς θύρας ποιμὴν ἐστὶν τῶν προβάτων.

10:3 a τούτῳ ὁ θυρωρὸς ἀνοίγει,

b καὶ τὰ πρόβατα τῆς φωνῆς αὐτοῦ ἀκούει

c καὶ τὰ ἴδια πρόβατα φωνεῖ κατ' ὄνομα καὶ ἐξάγει αὐτά.

10:4 a ὅταν τὰ ἴδια πάντα ἐκβάλῃ,

b ἔμπροσθεν αὐτῶν πορεύεται,

c καὶ τὰ πρόβατα αὐτῷ ἀκολουθεῖ,

d ὅτι οἶδασιν τὴν φωνήν αὐτοῦ·

10:5 a ἄλλοτρίῳ δὲ οὐ μὴ ἀκολουθήσουσιν

b ἀλλὰ φεύξονται ἀπ' αὐτοῦ,

c ὅτι οὐκ οἶδασιν τῶν ἄλλοτρίων τὴν φωνήν.

10:6 a ταύτην τὴν παροιμίαν εἶπεν αὐτοῖς ὁ Ἰησοῦς·

b ἐκεῖνοι δὲ οὐκ ἔγνωσαν τίνα ἦν ἢ ἐλάλει αὐτοῖς.

10:7 a εἶπεν οὖν πάλιν αὐτοῖς ὁ Ἰησοῦς·

b ἀμὴν ἀμὴν λέγω ὑμῖν

c ὅτι ἐγώ εἰμι ἡ θύρα τῶν προβάτων.

10:8 a πάντες ὅσοι ἤλθον πρὸ ἐμοῦ κλέπται εἰσὶν καὶ λησταί·

b ἀλλ' οὐκ ἤκουσαν αὐτῶν τὰ πρόβατα.

In order to determine that the passage in John 10:1–5 constitutes a single coherent sound group, which begins with 10:1a and ends with 10:5c, it is necessary to examine the preceding and succeeding passages. When considering the previous verses (9:39–41) it is clear that they constitute a separate part from 10:1–5. They are consolidated into a coherent sound group by two means. First, the interchange between Jesus and the Pharisees is marked by aurally similar repetitions of εἰπεῖν (εἶπεν and εἶπον). Second, the opposites βλέπω (“to see”) and τυφλοί (“blind”) are thematic sounds which occur in parallel position with forms of βλέπω in the middle of cola and τυφλοί near the end of them. The noun τυφλός (“blind”) is a thematic sound for the first several parts about the healing of the blind man (9:1–41).¹⁰⁸ This fact helps delimit these parts from

108 Cf. how the pattern is established at the outset of the section, in 9:1 (which I have included in the sound map), with the repetition of τυφλόν/τυφλός in a parallel position.

the following and leads to the conclusion that 9:39–41 belongs to another part than 10:1–5,¹⁰⁹ in which the established patterns (τυφλός, the opposites βλέπω–τυφλοί, and the dialogue with εἰπεῖν) are abandoned.

The part which consists of John 10:1–5 is thus distinct from the one in 9:39–41, although both probably belong to a larger section which comprises 9:1–10:21.¹¹⁰ John 10:1–5 does not only abandon previous aural patterns, but also establishes new ones. For example, the thematic sound προβατ- (always in the form of πρόβατα or προβάτων) occurs thirteen times in 10:1–16 from its inception in the παροιμία of 10:1–5.¹¹¹

John 1:1–5 is also delimited from the following part, which starts in 10:6. Whereas 10:1–5 employs the speech verbs λέγω and φωνέω, the next part returns to the use of εἶπεν, previously found in 9:39–41. The three cola (10:6a–7a) are replete with overly explicit references to speech (using both εἶπεν and ἐλάλει). The part functions as a preparation for a modified version of the παροιμία, which begins in 10:7b, by showing that the Pharisees (referred to with αὐτοῖς in parallel position in each of the three cola) do not understand the allegory. The contrast of 1:6a–7a against what precedes and follows it (for example, how 10:7b, similarly to 10:1–5, opens with ἀμὴν ἀμὴν λέγω ὑμῖν and employs the thematic sound προβατ-), the overly explicit nature of the passage, and the focus on Jesus' speech and "them" is evident even in a translation which lacks the parallelisms found in the Greek text:

Jesus told them this proverb,
but they did not understand what he was saying to them.
Jesus therefore told them again

The aural pattern in and around John 10:1–5 thus helps delimit it as a distinct part, which in turn fits into a section that includes 9:1–10:21. The part is quite distinct from 9:39–41 and 10:6–7a, yet some of its aural features are picked up as connective sounds in the part which begins in 10:7b.

109 *Contra*, e.g., Jo-Ann A. Brant, *John* (Grand Rapids: Baker Academic, 2011), 159.

110 I agree with Craig S. Keener, *The Gospel of John: A Commentary* (2 vols.; Peabody: Hendrickson, 2003), 1:775, that John 9:1–10:21 constitutes a single section. The use of τυφλών in 10:21 supports this supposition, as the dominant thematic word of 9:1–41 is repeated in the closing of the section.

111 It is previously mentioned twice, although quite differently. In 2:14–15, it is joined with other animals (that are sold in the temple) and does not function allegorically.

Describe Sound Quality

The fourth step in developing a sound map is to describe the sound quality of the text. Lee and Scott mention the notable concern in antiquity for euphonious composition and delivery. Especially euphonious or dissonant sounds, or whole passages of such character, attract the attention of listeners.¹¹² When preparing for public reading, the lector should therefore identify features such as hiatus, consonant clashes, and instances of especially pleasant or dissonant sounds, which are then vocally expressed when reading aloud.

Lee and Scott describe noticeable sound quality as comprising three categories: euphony and harmony, cacophony and dissonance, and *onomatopoeia*.¹¹³ I will include more features that affect sound quality and analyze them in three categories: euphonious and dissonant sounds, clashes of letters, and exceptional sounds.

Euphonious and Dissonant Sounds

Euphonious sounds, which include what Lee and Scott refer to as “euphony and harmony,”¹¹⁴ can be achieved by several means. The most common form of euphonious passage is one in which a frequency of pleasant sounds are found in a limited setting, such as a colon, period, or a short part.

Dionysius of Halicarnassus examines the smoothness and harshness of different letters and syllables. Vowels are the most euphonious letters, although they differ in degree:

The most powerful of these—and the ones which produce the most beautiful sound—are the long [η and ω] and the two-valued [those which can be either long or short: α, ι, and υ] that are lengthened in pronunciation, since they are sounded for a long time and do not interrupt the flow of the breath. The short vowels [ε and ο], or those which are pronounced short, are inferior, since they are weak-sounding and restrain the breathing.¹¹⁵

DIONYSIUS OF HALICARNASSUS, *Comp.* 14

¹¹² Lee and Scott, *Sound Mapping*, 176.

¹¹³ Lee and Scott, *Sound Mapping*, 176–178.

¹¹⁴ Lee and Scott do not make a clear distinction between euphony and harmony; they present them almost as equivalents. Euphony is described as “the overall auditory impact of a series of sounds” and harmony as “the way sounds are combined” (Lee and Scott, *Sound Mapping*, 176–177). It is misleading, however, to use the term harmony (ἁρμονία) solely of sounds (albeit the combination of sounds), since it regularly used to describe the impression of complete writings that are well-structured, rhythmic, stylistically fitted to their content, etc. Elsewhere in their book, Lee and Scott convey awareness of this fact (*Sound Mapping*, 106–108).

¹¹⁵ τούτων δὴ κράτιστα μέν ἐστι καὶ φωνὴν ἡδίστην ἀποτελεῖ τὰ τε μακρὰ καὶ τῶν διχρόνων ὅσα

The recurrence of syllables and words that contain long vowels thus help create a euphonious passage.

Constructions with a large number of the smooth forms of “semivowels” (ἡμίφωνον), such as λ and ρ, and of “voiceless” (ἄφωνα) letters, such as κ, π, and τ, can also produce a euphonious passage.¹¹⁶ Since these letters occur frequently in most writings, only conspicuous occurrences such as in alliteration or assonance, or numerous repetitions in a constricted passage, will stand out enough to create euphony. Such an example is found in the opening of Hebrews:

- 1:1 a πολυμερῶς καὶ πολυτρόπως πάλαι
b ὁ θεὸς λαλήσας τοῖς πατράσιν ἐν τοῖς προφήταις

The two cola include smooth voiceless letters (in the form of π) that are combined with alliteration and *homoioteleuton* (repetition of -ως at the end of words in the first colon).¹¹⁷ Hebrews thus begins with two noticeably euphonious cola.

The reverse of euphonious sounds are dissonant sounds, which Lee and Scott present under the heading “cacophony and dissonance.” Similar to euphonious sounds, only conspicuous occurrences or numerous repetitions of letters that are considered harsh are noticeable enough to be interpreted as dissonant sounds.¹¹⁸ The consonants θ, φ, and χ are all considered harsh letters, whereas no vowels belong to this category. Furthermore, a too frequent use of σ, ξ, and ψ is considered dissonant, due to the hissing sound which these letters evoke.¹¹⁹ The comic poets criticized Euripides for employing such hissing s-sounds too frequently and many authors tried to use them as sparingly as possible. The most famous example from Euripides is:

μηκύνεται κατὰ τὴν ἐκφορὰν, ὅτι πολὺν ἡχέεται χρόνον καὶ τὸν τοῦ πνεύματος οὐκ ἀποκόπτει τόνον· χεῖρω δὲ τὰ βραχέα ἢ βραχέως λεγόμενα, ὅτι μικρόφωνα τε ἐστὶ καὶ σπαδονίζει τὸν ἦχον.

116 Dionysius of Halicarnassus, *Comp.* 14–16; Dionysius Thrax, *Gramm.* 6. Cf. also Demetrius, *Eloc.* 176–177. Note that Lee and Scott mistakenly describe γ, μ, and ν as smooth letters (Dionysius of Halicarnassus presents them as intermediate).

117 *Homoioteleuton* will be described below, 167.

118 Lee and Scott, *Sound Mapping*, 178. Note that Lee and Scott present hiatus and consonant clashes as examples of dissonant sounds. I will treat these separately, since they are only considered dissonant in smooth passages; in some settings (e.g., in a plain or severe passage) they are appropriate and not dissonant at all.

119 Dionysius of Halicarnassus, *Comp.* 14–16; Dionysius Thrax, *Gramm.* 6. Note that Lee and Scott mistakenly describe ζ, κ, π, and τ as harsh letters (Dionysius of Halicarnassus and Dionysius Thrax present κ, π, and τ as smooth and Dionysius of Halicarnassus depicts ζ as the noblest of the double letters).

ἔσωσά σ', ὥς ἴσασιν Ἑλλήνων ὄσοι
 ταῦτ' οὖν συνεισέβησαν Ἀργῶν σκάφος

EURIPIDES, *Med.* 476–477

As seen in this rather extreme example from *Medea*, dissonant sounds are most clearly perceptible in brief passages. The twelve instances of *sigma* (in only twenty-four syllables) cannot be pronounced without obvious hissing sounds.

Clashes of Letters

The following two types of noticeable sound quality, clashes of vowels (hiatus) and of consonants, focus on sounds that come into contact across the boundaries of two adjacent words. The encounter between the final letter of a word and the initial letter of the next in some cases results in a clash that is dissonant. Such clashes affect the tempo and sound quality of the text in public reading.¹²⁰ Cicero relates the common view on clashes of letters, namely that they generally should be avoided:

It belongs to arrangement to place and to connect the words in such a way that there are neither harsh clashes of them nor any gaping [a reference to hiatus], but rather a degree of connection and flow.¹²¹

CICERO, *De or.* 3.171

Hiatus refers to clashes between vowels that force the reader to make a brief pause between the words, which breaks the flow of sound. Diphthongs function as vowels in this regard and may cause hiatus. If clashes between vowels occur too frequently they create a rough and unsteady impression.¹²²

Not all clashes between vowels are dissonant, however; they may even produce euphony.¹²³ Although Lee and Scott assert that hiatus “does not neces-

¹²⁰ Demetrius, *Eloc.* 68.

¹²¹ *Conlocationis est componere et struere verba sic, ut neve asper eorum concursus neve hiulcus sit, sed quodam modo coagmentatus et levis.*

¹²² Demetrius, *Eloc.* 68; Dionysius of Halicarnassus, *Comp.* 20, *Dem.* 40. For diphthongs being treated as vowels in terms of producing hiatus, see Demetrius, *Eloc.* 72. Dionysius of Halicarnassus (*Comp.* 22) repeatedly identifies hiatus in instances where a diphthong and a vowel clash, such as in the following cases: Ὀλύμπιοι ἐπί (from Pindar, *Frag.* 75 Schroeder) and καὶ ἐλπίσας (from Thucydides 1.1). Demetrius (*Eloc.* 72) presents the following example: Κερκυραῖοι οἰκιστῆς (from Thucydides 1.24).

¹²³ Cicero, *Or. Brut.* 77; Demetrius, *Eloc.* 68.

sarily create cacophony,”¹²⁴ they do not provide distinctions between different types of vowel clashes or describe in which contexts they are considered dissonant. Quintilian, however, is clear on the hierarchy of agreeability in hiatus:

When a clash of vowels occurs, the speech gapes, pauses, and is afflicted. Long vowels, which connect with the same letter, sound the worst. ... He who lets a short vowel follow a long will offend less and even less so will he who places a short vowel in front of a long. Least offensive is the clash of two short vowels.¹²⁵

QUINTILIAN, *Inst.* 9.4.33–34

Apart from the frequency of vowel clashes, the type of hiatus thus affects whether the passage is dissonant or not. In most cases, only clashes of long vowels—especially long vowels of the same kind—are disagreeable. It is therefore necessary to analyze both the number and type of hiatus found in compositions. An example of high frequency of hiatus is found in the short period of John 1:20 (orange signals hiatus and red indicates dissonant hiatus):

- 1:20 a καὶ ὠμολόγησεν καὶ οὐκ ἠρνήσατο,
b καὶ ὠμολόγησεν ὅτι ἐγὼ οὐκ εἰμι ὁ Χριστός.

More than half of the intersections between words in John 1:20 include vowel clashes.¹²⁶ Despite this, only one instance of hiatus is clearly dissonant, between ἐγὼ and οὐκ in the second colon, which involves a clash between two long sounds (ω and ου, which is marked with red letters). The noticeably high frequency of hiatus in 1:20 attracts attention and impacts the rhythm and tempo of the passage, yet it is not necessarily dissonant.¹²⁷

¹²⁴ Lee and Scott, *Sound Mapping*, 192 n. 35.

¹²⁵ *Vocalium concursus, quod cum accidit, hiat et intersistit et quasi laborat oratio. Pessime longae, quae easdem inter se litteras committunt, sonabunt. ... Minus peccabit, qui longis breves subiiciet, et adhuc, qui praeponet longae brevem. Minima est ut duabus brevibus offensio.*

¹²⁶ John 1:20 includes six examples of hiatus in twelve intersections between words. The intersection between the final word of a colon (in this case ἠρνήσατο) and the initial word of the next colon (in this case καὶ) can also result in a clash (although that does not apply to this case). Dionysius of Halicarnassus (*Comp.* 22) identifies a clash of vowels in Pindar (Frag. 75 Schroeder) in such a situation (one line ends with Ὀλύμπιοι and the next begins with ἐπί).

¹²⁷ The passage will be analyzed in more detail in chapter five.

The style of the composition also affects whether hiatus is appropriate or dissonant. In general, plain style allows for more clashes of vowels than grand style.¹²⁸ Style and levels of style will be addressed below, under the heading Style and Sound Mapping.

Clashes between consonants can also appear dissonant if they occur frequently or conspicuously enough. All consonant clashes do not have the same effect, however. Clashes between harsh letters (θ, φ, and χ) are disagreeable, as are clashes between hissing letters (the s-sounds σ, ξ, and ψ).¹²⁹ In addition, Dionysius of Halicarnassus mentions that instances in which one word ends with ν and the next begins with a consonant interrupt the sound flow, are considered harsh, and may cause dissonance.¹³⁰ He presents several examples of such clashes and when considering the clash of ν and χ he states:

These letters are by nature incapable of combination or integration. ... When they constitute the boundaries of syllables they do join together in one sound, but it is necessary that a pause occurs between them, which separates the forces of each of the letters. This is how the first colon [δεῦτ' ἐν χορόν Ὀλύμπιοι] becomes rough by means of arrangement.¹³¹

DIONYSIUS OF HALICARNASSUS, *Comp.* 22

Dionysius analyzes several clashes of this type, yet he seems to permit the combination ν + σ and possibly also ν + ζ, namely clashes in which ν is followed by a sibilant consonant.¹³²

Other clashes of consonants than those mentioned above do not seem to be disagreeable, except when they occur too frequently in a limited passage.¹³³ An example of both consonant clashes and hiatus—a combination which increases the potential dissonance of a passage—is presented by Dionysius

128 Cf. Cicero, *Or. Brut.* 77; Demetrius, *Eloc.* 68–73; Dionysius of Halicarnassus, *Dem.* 40; Quintilian, *Inst.* 9.4.36–37.

129 Dionysius of Halicarnassus, *Comp.* 20, 22; Quintilian, *Inst.* 9.4.37.

130 Dionysius of Halicarnassus, *Comp.* 22.

131 ἀσύμμικτα δὲ τῇ φύσει ταῦτα τὰ στοιχεῖα καὶ ἀκόλλητα ... οὐδὲ συλλαβῶν ὅρια γινόμενα συνάπτει τὸν ἦχον, ἀλλ' ἀνάγκη σιωπὴν τινα γενέσθαι μέσην ἀμφοῖν τὴν διορίζουσαν ἑκατέρου τῶν γραμμάτων τὰς δυνάμεις. τὸ μὲν δὴ πρῶτον κῶλον οὕτω τραχύνεται τῇ συνθέσει. The line which is analyzed by Dionysius is written by Pindar (Frag. 75 Schroeder).

132 In his analysis of the following line by Pindar, Dionysius remarks upon the clashes ν + λ (in ἰοδέτῳν λαχεῖν) and ν + τ (in στεφάνων τάν), but not upon ν + σ (in λαχεῖν στεφάνων): ἰοδέτῳν λαχεῖν στεφάνων τάν τ' ἐαριδρόπων ἀοιδᾶν. See Dionysius of Halicarnassus, *Comp.* 22.

133 Dionysius of Halicarnassus, *Comp.* 20, 22; Quintilian, *Inst.* 9.4.37.

of Halicarnassus (consonant clashes are marked with blue letters; instances of clashes between harsh or hissing letters are signalled with green letters):

Θουκυδίδης Ἀθηναῖος ξυνέγραψε τὸν πόλεμον τῶν
Πελοποννησίων καὶ Ἀθηναίων¹³⁴

THUCYDIDES 1.1.1

The example from Thucydides includes a clash of hissing letters, four instances of clashes with ν, and one example of hiatus between a diphthong and a vowel (indicated with orange letters). With such rough sounds and broken rhythm—which is soon followed by a smoother second colon—Thucydides attracts attention already at the opening of his composition.

As with hiatus, the style of the composition also affects whether consonant clashes are agreeable or dissonant. Again, plain style allows for more clashes of consonants than grand style.¹³⁵

Exceptional Sounds

Beside sounds that are noticeable due to their euphonious or dissonant nature there are also sounds that are striking due to other reasons. Such exceptional sounds attract attention and often direct the awareness of the listeners to the semantic meaning of the passage. They include sounds that clearly deviate from an established pattern, sounds that produce a contrastive resolution to an exposition or enumeration, and onomatopoeic words.

The most common exceptional sounds are those that receive emphasis by clearly deviating from an established pattern or from what is otherwise expected to follow. The surprise caused by the divergence is apparent to listeners, whose primary structural guide consists of the sound patterns that have been already established through listening. Lee and Scott provide an example from the Matthean Beatitudes. A distinct pattern is established and employed in Matt 5:3–10. Every second colon begins with μακάριοι followed by a substantial participle in plural (“blessed are those who ...”). In 5:11, however, the pattern is suddenly modified and the colon starts with μακάριοι ἐστε (“blessed are you ...”). The abrupt shift comprises an exceptional sound, which turn the attention to the shift in focus from “they” to “you.”¹³⁶

¹³⁴ The passage is quoted by Dionysius of Halicarnassus, *Comp.* 22.

¹³⁵ Cicero, *De or.* 3.171; Dionysius of Halicarnassus, *Dem.* 40; Quintilian, *Inst.* 9.4.37. Style and levels of style will be addressed in below, 163–164.

¹³⁶ Lee and Scott, *Sound Mapping*, 155.

A less striking version of such divergences from established sound patterns consists of the contrastive resolution of a highly structured exposition or enumeration. ἀλλά occasionally functions as an exceptional sound, which turns the discourse in another direction. The divergence from the established pattern must be significant, however; the mere existence of a contrastive conjunction such as δέ or ἀλλά is not enough to count as exceptional. The previously mentioned example from John 1:13 provides an illustration of an exceptional sound:

- 1:13 a οἱ οὐκ ἐξ αἱμάτων
 b οὐδὲ ἐκ θελήματος σαρκὸς
 c οὐδὲ ἐκ θελήματος ἀνδρὸς
 d ἀλλ' ἐκ θεοῦ ἐγεννήθησαν.

The highly structured nature of 1:13a–c, with the repetition of a negative particle and ἐκ/ἐξ in parallel position, establishes a noticeable sound pattern. The divergence which occurs in the final colon—as the negative particle is replaced by ἀλλ'—constitutes an exceptional sound that turns the attention to the shift from human characteristics to God.

Another type of exceptional sound consists of onomatopoeic words, which are words that imitate the sounds associated with the actions or objects they refer to. The first-century C.E. geographer Strabo relates the Greek fascination with *onomatopoeia*:

We are naturally inclined to designate sounds with words that sound like them, on account of their relation. Indeed, onomatopoeic words abound here, such as “gurgle” [κελαρύζειν] and “clang” [κλαγγή], and also “noise” [ψόφος], “shout” [βοή], and “rattling” [κρότος], most of which are by now used in their principal meaning.¹³⁷

STRABO, *Geogr.* 14.2.28

Lee and Scott present a single example of *onomatopoeia*, taken from Matt 6:26. It does not contain any onomatopoeic words, however, but rather a series of sounds that may be interpreted as an imitation of birdsong (Matt 6:26 describes “the birds in the air”).¹³⁸ Ancient sources, on the other hand, always connect *onomatopoeia* with individual words, a fact which is indicated in the literal

137 εὐφυνέστατοι γὰρ ἔσμεν τὰς φωνὰς ταῖς ὁμοίαις φωναῖς κατονομάζειν διὰ τὸ ὁμογενές· ἥ δὲ καὶ πλεονάζουσιν ἐνταῦθα αἱ ὀνοματοποιίαι, οἷον τὸ κελαρύζειν καὶ κλαγγή δὲ καὶ ψόφος καὶ βοή καὶ κρότος, ὧν τὰ πλεῖστα ἥδη καὶ κυρίως ἐκφέρεται.

138 Lee and Scott, *Sound Mapping*, 178–179.

meaning of the term (ὀνοματοποιία, “word making”).¹³⁹ By the first century C.E. ὀνοματοποιία seems to represent the formation of words in general, rather than solely by natural association.¹⁴⁰

The analysis of *onomatopoeia* should therefore confine itself to onomatopoeic words, primarily those which occur frequently or in a distinct position. The use of words such as βοάω (“shout”) or κράζω (“yell,” “cry,” “crow”) does not in itself constitute an exceptional sound. A clear example can be found in Aristophanes’ *Knights*, however:

τριπλάσιον κεκράξομαί σου.
καταβοήσομαι βοῶν σε.
κατακεκράξομαί σε κράζων.¹⁴¹

ARISTOPHANES, *Eq.* 285–287

The three examples of κράζω/κατακράζω and the two instances of βοάω/καταβοάω attract attention, especially since the periphrastic expressions increase the number of repetitions. The composition enhances the humorous impression of the inflated persona. Another example with κράζω, from John 1:15 is much less clear:

1:15 a Ἰωάννης μαρτυρεῖ περὶ αὐτοῦ καὶ κέκραγεν λέγων,

There are no repetitions which accentuate the onomatopoeic word (κέκραγεν, from κράζω), yet the alliteration of κ (a euphonious consonant) in the second half of the colon attracts attention to it.

Illustration from John 10

Sound quality includes several distinct features that affect the overall sound impression of a passage. Clashes of vowels and consonants can easily be recognized and displayed in a sound map, whereas exceptional sounds are harder to

139 See e.g., Demetrius, *Eloc.* 94; Dionysius of Halicarnassus, *Comp.* 16; Quintilian, *Inst.* 8.6.31.

140 Cf. the note by Stephen Usher in Dionysius of Halicarnassus, *Critical Essays* (2 vols.; Cambridge: Harvard University Press, 1974–1985), 2:112–113 n. 3.

141 The intense repetitions of onomatopoeic words can be more easily perceived in a rather unidiomatic translation:

- I will cry thrice as loud as you. [Sausage seller]
- I will shout you down with my shouts. [Cleon]
- I will outcry you with my cries. [Sausage seller]

identify, since they only exist in relation to established sound patterns. Euphony and dissonant letters are readily noticed, yet it is harder to determine whether they occur frequently or conspicuously enough to warrant closer consideration. In the following analysis of the sound quality of John 10:1–5 I will use two sound maps to display various sounds and patterns discernible to listeners.

The first sound map discloses clashes of vowels and consonants. Since each instance of hiatus affects public reading (the flow of sound is interrupted when the lector must pause briefly between words to pronounce the adjacent vowel sounds), I display all of them in the sound map with orange letters.¹⁴² Dissonant examples of hiatus, namely when two long vowels clash, are indicated by red letters. Since consonant clashes are more common and have less impact upon public reading I only indicate clashes between two harsh letters (θ, φ, and χ), two hissing letters (σ, ξ, and ψ), and instances where one word ends with ν and the next begins with a consonant other than ζ or σ. Consonant clashes are indicated with blue letters.

10:1 a ἀμὴν ἀμὴν λέγω ὑμῖν,

b ὁ μὴ εἰσερχόμενος διὰ τῆς θύρας εἰς τὴν αὐλὴν τῶν προβάτων

c ἀλλὰ ἀναβαίνων ἀλλαχόθεν

d ἐκεῖνος κλέπτῃς ἐστὶν καὶ ληστής·

10:2 a ὁ δὲ εἰσερχόμενος διὰ τῆς θύρας ποιμὴν ἐστὶν τῶν προβάτων.

10:3 a τοῦτο ὁ θυρωρὸς ἀνοίγει,

b καὶ τὰ πρόβατα τῆς φωνῆς αὐτοῦ ἀκούει

c καὶ τὰ ἴδια πρόβατα φωνεῖ κατ' ὄνομα καὶ ἐξάγει αὐτά.

10:4 a ὅταν τὰ ἴδια πάντα ἐκβάλῃ,

b ἔμπροσθεν αὐτῶν πορεύεται,

c καὶ τὰ πρόβατα αὐτῷ ἀκολουθεῖ,

d ὅτι οἶδασιν τὴν φωνὴν αὐτοῦ·

10:5 a ἄλλοι τῷ δὲ οὐ μὴ ἀκολουθήσουσιν

b ἀλλὰ φεύξονται ἀπ' αὐτοῦ,

c ὅτι οὐκ οἶδασιν τῶν ἄλλοι τῶν τὴν φωνήν.

John 10:1–5 includes no less than 22 instances of hiatus, most of which are concentrated to 10:3–5, with an average of two instances per colon. The four

¹⁴² Hiatus between the final word of one colon and the initial word of the next are indicated, except when there is a break between the two cola (i.e., if the end of the first colon is also the end of a period, part, or section).

cola in 10:1b–2a, which are combined into a period, contain only two clashes of vowels (or 0,5 instances per colon) and can thus be read aloud with a smoother sound flow. Only two instances of hiatus are dissonant: *μή εισερχόμενος* in 10:1b and *ἐξάγει αὐτά* in 10:3c. The first of these clashes attracts attention at the beginning of the period and accentuates the contrast between “the one *not* entering” in 10:1b and “the one entering” in 10:2a, which is also accompanied by hiatus. The fourteen instances of potentially dissonant consonant clashes are more evenly distributed than the clashes of vowels. None include a clash between two harsh or hissing letters. Most of the clashes occur between a definite article and its noun and do not appear to be contrived to impact listeners in a certain way.

The second sound map displays euphonious and dissonant sounds. I have not identified any exceptional sounds in John 10:1–5.

10:1 a ἀμὴν ἀμὴν λέγω ὑμῖν,

b ὁ μὴ εἰσερχόμενος διὰ τῆς θύρας εἰς τὴν αὐλὴν τῶν προβάτων

c ἀλλὰ ἀναβαίνων ἀλλαχόθεν

d ἐκεῖνος κλέπτῃς ἐστὶν καὶ ληστῆς·

10:2 a ὁ δὲ εἰσερχόμενος διὰ τῆς θύρας ποιμὴν ἐστὶν τῶν προβάτων.

10:3 a τοῦτω ὁ θυρωρὸς ἀνοίγει,

b καὶ τὰ πρόβατα τῆς φωνῆς αὐτοῦ ἀκούει

c καὶ τὰ ἴδια πρόβατα φωνεῖ κατ’ ὄνομα καὶ ἐξάγει αὐτά.

10:4 a ὅταν τὰ ἴδια πάντα ἐκβάλῃ,

b ἔμπροσθεν αὐτῶν πορεύεται,

c καὶ τὰ πρόβατα αὐτῷ ἀκολουθεῖ,

d ὅτι οἶδασιν τὴν φωνὴν αὐτοῦ·

10:5 a ἀλλοτρίῳ δὲ οὐ μὴ ἀκολουθήσουσιν

b ἀλλὰ φεύξονται ἀπ’ αὐτοῦ,

c ὅτι οὐκ οἶδασιν τῶν ἀλλοτρίων τὴν φωνήν.

I have indicated two examples of euphonious sounds, both of which involve repetitions of α (in 10:1c and 10:5a–b), and one example of dissonant sounds, which consist of a series of σ/ς (in 10:1d). The two cola in 10:1c–d, which comprise the middle part of the period in 10:1b–2a, thus includes both euphonious and dissonant sounds. A series of a-sounds occur in the short colon of 10:1c (six or seven instances in ten syllables)¹⁴³ and 10:1d contains five instances of

143 The exact number depends on whether the diphthong αι in the middle of ἀναβαίνων is considered as strengthening the repetition of a-sounds.

s-sounds (in ten syllables). The intense repetition of α is strong enough to be noticeable as euphonious sounds, especially since the colon includes alliteration of same sound (each word begins with α). The euphonious character of 10:1c is followed by hissing sounds in 10:1d. These are not as noticeable, since they are fewer and not found at the beginning of any word. The shift from euphony to dissonance is nevertheless discernible. It coincides with and intensifies the labeling of the character of 10:1b–d as “a thief and a robber,” to whom the next colon (10:2a, at the end of the period) introduces a contrast in “the shepherd of the sheep.” The same type of euphonious sounds that are found in 10:1c recur in 10:5a–b, at the end of this part. A series of a-sounds is repeated over two cola in combination with alliteration. The result is euphonious, although no contrast is provided in the following colon.

Style and Sound Mapping

According to Lee and Scott the final step in developing a sound map consists of an analysis of the relationship between the style and content of the composition. This step does not advance the sound map and it is not intrinsic to the sound mapping method, but rather proceeds from an already existing sound map. Since Lee and Scott regard it as a part of sound mapping I will consider it briefly. Style in ancient prose writings is a complex issue, however, and can neither be treated exhaustively in a subchapter nor easily be incorporated into sound mapping. I will therefore focus on sound analysis without an extensive analysis of style.

Lee and Scott do not define or describe style as such, but present several classifications which they apply in analyses of New Testament writings. They first describe “continuous and periodic style,”¹⁴⁴ which is neither comprehensive nor functions as an accurate categorization of style in literary writings. The question of whether a passage is “continuous” or “periodic” has more to do with period formation and the linking of multiple cola than with style. I have therefore described it as “periodic and continuous prose” above.¹⁴⁵

Lee and Scott relate “a threefold typology of style,”¹⁴⁶ by which they mean levels of style, in two different chapters of their book. These two descriptions do not correspond with each other, however, a fact which obfuscates the principles with which they analyze style. Their first description centers on Dionysius of Halicarnassus’ innovations to the system of stylistic levels, as they are summa-

144 Lee and Scott, *Sound Mapping*, 112–114.

145 See 138–139.

146 Lee and Scott, *Sound Mapping*, 114.

rized in *De compositione verborum* and the final parts of *De Demosthene*.¹⁴⁷ The three styles are thus described as “austere,” “polished,” and “blended.”¹⁴⁸ The second description contains features from both Demetrius and the early chapters of Dionysius of Halicarnassus’ *De Demosthene*, in which he describes and uses the predominant system of three stylistic levels, namely “plain,” “middle,” and “grand.” The composite system provided by Lee and Scott in the second presentation describes three levels, which they call “austere,” “elegant,” and “plain.” This system does not correspond with the previously presented one, or with Demetrius’ system, or even with the predominant system of the first century C.E.¹⁴⁹

Since the two classifications presented by Lee and Scott do not correspond with each other it is hard to establish how and according to which criteria they analyze style in New Testament writings. Although they exemplify the levels of style, they do not describe or demonstrate the method behind their conclusions. There is therefore no clear process which can be reconsidered.

Style in ancient literary writings needs to be thoroughly re-examined before a method for stylistic analysis can be formulated and employed as a part of sound analysis. If such a method is directed towards early Christian texts it should not be based upon descriptions of style that are idiosyncratic or much older than the New Testament itself, but rather related to the system of stylistic levels that was predominant during the first century C.E.¹⁵⁰

Analyzing Aural Intensity

Sound maps offer a visual representation of the sound structures found in a composition and thus display the soundscape of a text in public reading, or in other words, the totality of the composition’s sound features (for example

147 On the notion that Dionysius’ variations of the predominant system are his own invention, see Stephen Usher, “Introduction,” in *Dionysius of Halicarnassus: Critical Essays II* (ed. Stephen Usher; Cambridge: Harvard University Press, 1985), 3–12.

148 Lee and Scott, *Sound Mapping*, 114–117.

149 Lee and Scott, *Sound Mapping*, 183–188. For example, while the “austere” and “elegant” styles of Lee and Scott’s second description generally accord with the “austere” and “polished” styles of their first description, the “plain” style of the second has very little in common with the “mixed” style of the first.

150 I will return to style and levels of style in a forthcoming monograph, which will include a method for stylistic analysis of New Testament writings.

rhythm, repetitions, emphasis, and tempo) that are discernible to listeners. The soundscape includes information such as where the composition exhibits rhythmical properties, where emphasis is directed, and where sound effects (for example alliteration, assonance, or rhyme) are applied.¹⁵¹ As several sound maps are joined together a large-scale picture of the soundscape emerges, which allows for overarching analyses of patterns and themes.

In this study I will conclude the sound analysis of parts of John's gospel with investigations of aural intensity. With aural intensity I refer to the shifting soundscape of the gospel in public reading and, more specifically, to which passages are emphasized.

An investigation of the aural intensity of a composition has at least two supporting functions within sound analysis. First, it aids the understanding of larger sound structures, especially the organization of large sound groups such as parts and sections. The third step of the sound mapping method (see Identify Sound Patterns, above) calls for a study of repetition in order to delimit large sound groups, yet that approach is not as comprehensive as the procedures for delimiting cola and periods. An investigation of aural intensity indicates graphically how parts and sections include varying intensity, and thus it aids in the demarcation of them. Second, and more importantly, an analysis of aural intensity demonstrates where and how something is emphasized. By showing how the intensity varies, it displays which passages stand out and receive much attention in public reading.

The results of the analyses of aural intensity will be compared with insights from other approaches. Information about what stands out in the text and about which passages, themes, and quotes attract the attention of listeners can be used to scrutinize existing hypotheses (and develop new ones) from the perspective of which connections are available and promoted in public reading.

Aural Intensity

An effective way of appraising the shifting soundscape of a composition is to analyze the aural intensity of its component parts. These component parts

¹⁵¹ I do not use the term "soundscape" as a reference to its meaning within acoustic ecology (or "soundscape studies"). I apply the term much more narrowly to public reading in antiquity. Soundscape in this context refers to the overall impression of sound patterns, i.e., the totality of sound features that are discernible to the audience of a public reading. For a brief history of the wider use of the term, see Brandon LaBelle, *Background Noise: Perspectives on Sound Art* (New York: Continuum, 2006), 197–215.

comprise a number of compositional features which attract attention and heighten the aural intensity of a passage.

I refer to these compositional features as distinctive aural features, since they constitute the elements and characteristics that attract emphasis in the public reading of a composition. Distinctive aural features (which will be described in more detail below) consist of elements which I have already presented, such as repetitions and exceptional sounds, and of features to which I have only alluded thus far, such as tempo shifts and rhythm. They create emphasis on account of their acoustic quality or their conspicuous role in the sound structure.

An analysis of the frequency and combination of distinctive aural features aids the identification of which passages attract emphasis in the public reading of a written text. By also identifying the passages that are not emphasized (due to a complete lack or a relative scarcity of distinctive aural features), or somewhere between accentuated and unstressed, it is possible to delimit segments with different degrees of aural intensity.

Literary writings can thus be defined as having low, medium, or high aural intensity, depending upon the frequency and combination of the distinctive aural features found within it. Low intensity indicates a passage with no or only a single distinctive feature. Medium intensity signifies a passage with a combination of features that raise the aural intensity markedly in comparison with surrounding low-intensity passages (occasionally in preparation for a culmination in a passage of high intensity). High intensity indicates a passage that is characterized by several distinctive aural features that not only coincide but also reinforce each other. Together they produce an “aural peak,” a passage of noticeably strong aural intensity and emphasis, as compared to the surrounding passages of medium or low intensity.

The aural intensity of each passage of a section—or of an entire book—can be represented in a chart, which shows the shifting aural intensity throughout the composition. The pattern of varying intensity resembles an electrocardiogram (an ECG). The chart shows how the text proceeds at a certain pace, at times hurries through entire segments without pausing for emphasis or effect, and at other times rises in intensity to emphasize a saying or an action, and then falls back into its regular progression. Similar to an ECG, the “baseline” (in this case the regular degree of aural intensity, which acts as a point of reference for the entire text) is not static, but varies between individual compositions. Most literary writings are characterized by either low or medium intensity, from which some passages deviate. Many writings have separate “baselines” for different sections. This is the case with John’s gospel, which I will demonstrate in chapters 5–8.

Distinctive Aural Features

As mentioned above, distinctive aural features are compositional features which attract emphasis in the public reading of a composition, either on account of their acoustic quality or of their conspicuous role in the sound structure. The following catalogue of distinctive aural features is not exhaustive (there are numerous ways of emphasizing a passage aurally); it contains the most common features as well as many of the notable features found in the studied sections of John's gospel. They include repetition, sound quality, rhythm, well-formed period, and tempo shift. Most features are illustrated with an example from John.

Repetition

Sound patterns are typically formed by repetition through the recurrence of phonemes, syllables, words, and phrases. Above, under the heading Identify Sound Patterns, I focused on different types of repetition, such as connective sounds and parallel sounds. In this section I will present more detailed examples of recurrences, primarily in the form of rhetorical figures that were well-known in antiquity, and describe what characteristics they need to be considered a distinctive aural feature.

Homoiooteleuton ("same ending") involves the repetition of sounds at the end of words, which thus rhyme.¹⁵² The repetition can either occur within a colon or at the end of words in parallel positions in different cola. *Homoiooteleuton* within a colon is very common, due to the similar case endings of, for example, nouns, adjectives, and articles. It rarely occurs conspicuously enough to count as a distinct aural feature. *Homoiooteleuton* in parallel position across multiple cola is much more noticeable; when it includes several repetitions it thus functions as a distinctive aural feature. An example of *homoiooteleuton* can be found in John 1:49.

- 1:49 a ἀπεκρίθη αὐτῷ Ναθαναήλ·
 b ῥάββί, σὺ εἶ ὁ υἱὸς τοῦ θεοῦ,
 c σὺ βασιλεὺς εἶ τοῦ Ἰσραήλ.

The repetition of -αήλ in the first and last cola of 1:49 is an example of *homoiooteleuton*. Although it occurs in a parallel and noticeable position in separate cola, and although it consists of an uncommon sound which includes a euphonious long vowel, it does not constitute a distinctive aural feature since it only occurs twice.

¹⁵² Cf. Demetrius, *Eloc.* 26–27; Quintilian, *Inst.* 9.3.77; *Rhet. Her.* 4.20.28.

The figures of *anaphora* (“carry again”), *mesodiplosis* (“middle doubling”), and *epistrophe* (“turning upon”) involves the repetition of a word or phrases in parallel positions across multiple cola. *Anaphora* concerns repetition at the beginning of cola,¹⁵³ *mesodiplosis* in the middle of cola, and *epistrophe* at the end of cola.¹⁵⁴ In most cases, except when it only includes the repetition of a connecting *καί*, *anaphora* is obvious enough that it functions as a distinctive aural feature. The author of *Rhetorica ad Herennium* describes it as having “much charm as well as the highest degree of dignity and vigor.”¹⁵⁵ *Epistrophe* is slightly less notable—and *mesodiplosis* even more so—than *anaphora* and may need several repetitions or combination with another figure or noticeable quality to stand out as a distinctive aural feature. The following period from John 10:1b–2a, which has been included above in illustrations of the various steps of sound mapping, demonstrates recurrences in parallel positions:

- 10:1 b ὁ μὴ εἰσερχόμενος διὰ τῆς θύρας εἰς τὴν αὐλήν τῶν προβάτων
 c ἀλλὰ ἀναβαίνων ἀλλαχόθεν
 d ἐκεῖνος κλέπτῃς ἐστὶν καὶ ληστής·
 10:2 a ὁ δὲ εἰσερχόμενος διὰ τῆς θύρας ποιμὴν ἐστὶν τῶν προβάτων.

John 10:1b–2a includes examples of both *anaphora* and *epistrophe*. The *anaphora* consists of a longer phrase (ὁ ... εἰσερχόμενος διὰ τῆς θύρας with only a variation of μέν/δέ) and the *epistrophe* of a short phrase (τῶν προβάτων). The fact that both repetitions comprise more than one word and are found in exactly the same positions in cola of equal length makes them very conspicuous, even if they are only repeated once. The combination of *anaphora* and *epistrophe* in the same cola is a powerful figure, which receives attention in its own right in the rhetorical treatises.¹⁵⁶ It always functions as a distinctive aural feature.

Isocolon (“equal colon”) involves the repetition of cola length, rather than of individual sounds.¹⁵⁷ The author of *Rhetorica ad Herennium* describes how exact the parallelism needs to be:

153 It is sometimes called *epanaphora* (“carry again [in addition]”) or, in Latin, *repetitio* (“repetition”). Demetrius, *Eloc.* 25; Quintilian, *Inst.* 9.3.30; *Rhet. Her.* 4.13.19.

154 It is sometimes called *epiphora* (“carry upon”), *antistrophe* (“turning against”) or, in Latin, *conversio* (“turning around”). Demetrius, *Eloc.* 25, 29; *Rhet. Her.* 4.13.19.

155 [C]um multum venustatis habet tum gravitates et acrimoniae plurimum (*Rhet. Her.* 4.13.19).

156 The combination is called *symploce* (“weave together”) or, in Latin, simply *complexio* (“combination”). Quintilian, *Inst.* 9.3.31; *Rhet. Her.* 4.14.20.

157 Demetrius (*Eloc.* 25) and Quintilian (*Inst.* 9.3.80) use the Greek term ἰσόκωλον in their descriptions, whereas the Latin term *conpar* (“equal”) is found in *Rhet. Her.* 4.20.27–28.

We call *conpar* ["equal," the Latin term for *isocolon*] those cola of speech which in themselves ... consist of nearly the same number of syllables. ... In this figure it may often happen that the number of syllables is not exactly equal and yet it seems to be.¹⁵⁸

Rhet. Her. 4.20.27–28

The impression of parallel length is thus more important than an exact congruity. Syntactical correspondence and words in parallel position may, among other things, support such an impression even if the actual length varies by a few syllables.¹⁵⁹ In order for *isocolon* to be regarded as a distinctive aural feature several cola must appear to be of equal length, either in close proximity or with cola that are linked by another feature (such as the first and last cola in the period from John 10:1b–2a, mentioned above). The two cola of John 3:6 provide an interesting example of *isocolon*:

3:6 a τὸ γεγεννημένον ἐκ τῆς σαρκὸς σὰρξ ἐστίν,
b καὶ τὸ γεγεννημένον ἐκ τοῦ πνεύματος πνεῦμά ἐστιν.

The two cola differ somewhat in length; the first comprises 13 syllables and the second 16 syllables. Despite this the highly parallel cola appear to be of similar length. This is due to the close parallelism between almost every word of each colon. The initial phrase of 3:6a (τὸ γεγεννημένον) is repeated after the connecting καί, the prepositional phrase (ἐκ τῆς σαρκὸς) is mirrored with new content yet expressed with the same structure (ἐκ τοῦ πνεύματος), and the final phrase includes a repetition of the previous word (now in nominative) followed by ἐστίν. The combination of approximately similar cola length and strikingly close repetitions creates a sense of *isocolon* and distinguishes it as a distinctive aural feature.

Sound Quality

The features that involve noticeable sound quality are often striking; in such instances they heighten the aural intensity of the passage in which they are

158 *Conpar appellatur quod habet in se membra orationis ... quae constant ex pari fere numero syllabarum. ... In hoc genere saepe fieri potest ut non plane par numerus sit syllabarum et tamen esse videatur.*

159 Cf. how Demetrius, *Eloc.* 25, who describes *isocolon* as a feature in which the cola have an equal number of syllables (ἐπὶ ἅν ἴσας ἔχῃ τὰ κῶλα τὰς συλλαβάς), exemplifies it with a period from Thucydides (1.5.2), in which the cola are not of exactly the same length (16 + 17 syllables).

found. They do not occur as often as many other features, however, and it is generally necessary to appraise whether the recurrences are frequent or striking enough to warrant attention.

Clashes of letters are only noticeable in some circumstances, either because they are euphonious or dissonant. Consonant clashes between harsh letters (θ, φ, or χ), hissing letters (σ, ξ, or ψ), or between ν and a consonant (except ν + σ and possibly also ν + ζ) are disagreeable. If they occur frequently in a limited passage they appear dissonant and function as a distinctive aural feature. The same is true of clashes between long vowels, especially long vowels of the same type. John 3:31 contains an example of a passage with a high frequency of both consonant and vowel clashes:

- 3:31 a ὁ ὄνωθεν ἐρχόμενος ἐπάνω πάντων ἐστίν.
 b ὁ ὢν ἐκ τῆς γῆς ἐκ τῆς γῆς ἐστὶν καὶ ἐκ τῆς γῆς λαλεῖ.
 c ὁ ἐκ τοῦ οὐρανοῦ ἐρχόμενος ἐπάνω πάντων ἐστίν.

As shown above, the three cola include seven instances of hiatus and nine clashes of consonants. One of the vowel clashes is dissonant (the clash of the diphthong ου in τοῦ οὐρανοῦ, in 3:31c) and their combined concentration in 3:31b–c interrupts the flow of sound, since the reader must allow brief pauses between them. The consonant clashes are even more highly concentrated in 3:31b–c. The clashes of letters in John 3:31b–c are thus frequent enough to constitute a distinctive aural feature, whereas 3:31a is smooth in comparison.¹⁶⁰

Euphonious sounds (either vowels—and especially long vowels—or the consonants λ, κ, π, ρ, or τ) and dissonant sounds (the harsh θ, φ, and χ, and the hissing σ, ξ, and ψ) are considered distinctive aural features if they occur frequently or noticeably. Alliteration and the repetition of vowels are most conspicuous and do not need to be as frequent to function as distinctive aural features. The following passage from John 1:40–41 includes a series of euphonious sounds:

- 1:40 a ἦν Ἀνδρέας ὁ ἀδελφὸς Σίμωνος Πέτρου
 b εἷς ἐκ τῶν δύο τῶν ἀκουσάντων παρὰ Ἰωάννου
 c καὶ ἀκολουθησάντων αὐτῷ.
 1:41 a εὐρίσκει οὗτος πρῶτον τὸν ἀδελφὸν τὸν ἴδιον Σίμωνα
 b καὶ λέγει αὐτῷ· εὐρήκαμεν τὸν Μεσσίαν
 c ὃ ἐστὶν μεθερμηνευσόμενον Χριστός.

¹⁶⁰ The passage will be analyzed in greater detail in chapter seven.

John 1:40b–c includes a series of euphonious long vowels (ω). The following colon (1:41a) contains five examples of ον in close succession. The euphonious repetition of ω and the staccato created by the sequence πρῶτον τὸν ἀδελφὸν τὸν ἴδιον is easily noticeable to listeners and comprise a distinctive aural feature.

Exceptional sounds, which attract attention by deviating from the expected, are rarely found, yet they are usually striking enough to function as a distinctive aural feature. The exceptions to this are the less conspicuous divergences found in some examples of contrastive resolution of a highly structured exposition or enumeration, such as with ἀλλά. The example presented above of a contrastive resolution in John 1:13 is an example of an exceptional sound which is striking enough to function as a distinctive aural feature.

Rhythm

Several of the features described above affect the rhythm of a passage. Although they primarily (with the exception of *isocolon*) express a specific quality of sound, many also indirectly influence rhythm or the structures that create or destroy rhythm. Some features establish or augment rhythm, whereas others weaken it.

It is customarily stated, at least from Aristotle and Theophrastus (the third century B.C.E. colleague and successor to Aristotle) and onwards, that literary prose ought to have rhythm. This rhythm shall not be strictly regulated, however, like metric rhythm in poetry. Aristotle asserts that discourse “should be neither metrical nor without rhythm. ... Prose thus should have rhythm, but not meter, for the latter will be a poem. The rhythm should not be exact. This will be achieved if it is [regular] only up to a point.”¹⁶¹ Cicero reflects on this long tradition and states: “I am influenced by Theophrastus in this, who considers it necessary that prose which is at least polished and to some degree structured ought not to be bound, but loosely rhythmical.”¹⁶² Literary prose has a rhythmical cadence, or a rhythm which is both bound and free (*et astricto et soluto*).¹⁶³

The compositional features that establish or augment prose rhythm are primarily *isocolon* (clauses of similar length), *anaphora* (repetition at the begin-

161 τὸ δὲ σχῆμα τῆς λέξεως δεῖ μήτε ἔμμετρον εἶναι μήτε ἄρρυθμον. ... διὸ ρυθμὸν δεῖ ἔχειν τὸν λόγον, μέτρον δὲ μὴ: ποιήματα γὰρ ἔσται. ρυθμὸν δὲ μὴ ἀκριβῶς: τοῦτο δὲ ἔσται ἐὰν μέχρι τοῦ ἦ. (Aristotle, *Rhet.* 3.8.1, 3)

162 *Namque ego illud adsentior Theophrasto, qui putat orationem, quae quidem sit polita atque facta quodam modo, non astricta, sed remissius numerosam esse oportere.* (Cicero, *De or.* 3.184)

163 Cicero, *De or.* 3.175.

ning of cola), *epistrophe* (repetition at the end of cola), *homoioioteleuton* (repetition of sounds at the end of words, which results in rhyme), alliteration, and assonance. The features which weaken or destroy rhythm are clashes of vowels or consonants. Whether cola are lined up continuously or combined into periods also affect their rhythmicity. Periodic prose generally has an approximate rhythm, whereas continuous prose may lack it altogether.

The following passage from John 1:46–49 serves as an example of how rhythm may be identified:

- 1:46 a καὶ εἶπεν αὐτῷ Ναθαναήλ·
 b ἐκ Ναζαρέτ δύναται τι ἀγαθὸν εἶναι;
 c λέγει αὐτῷ ὁ Φίλιππος· ἔρχου καὶ ἴδε.
 1:47 a εἶδεν ὁ Ἰησοῦς τὸν Ναθαναήλ ἐρχόμενον πρὸς αὐτὸν
 b καὶ λέγει περὶ αὐτοῦ·
 d ἴδε ἀληθῶς Ἰσραηλῆτης ἐν ᾧ δόλος οὐκ ἔστιν.
 1:48 a λέγει αὐτῷ Ναθαναήλ· πόθεν με γινώσκεις;
 b ἀπεκρίθη Ἰησοῦς καὶ εἶπεν αὐτῷ·
 c πρὸ τοῦ σε Φίλιππον φωνῆσαι
 d ὄντα ὑπὸ τὴν συκὴν εἰδόν σε.
 1:49 a ἀπεκρίθη αὐτῷ Ναθαναήλ·
 b ῥάββι, σὺ εἶ ὁ υἱὸς τοῦ θεοῦ,
 c σὺ βασιλεὺς εἶ τοῦ Ἰσραήλ.

This passage is part of a section which relates a series of short dialogues. Most of the section consists of continuous prose; the cola are lined up next to each other without being combined into periods, while speech verbs (such as λέγει and ἀπεκρίθη) at regular intervals hold them together. In 1:48c the pattern changes, however, and a period occurs (with the help of *hyperbaton* in 1:48d), after which the cola become rhythmic. Up until 1:48b the cola differ greatly in length (within a span of 9–17 syllables per colon); in 1:48c–49c each colon consists of 9–10 syllables in a figure of *isocolon*. From 1:48c the cola thus express a hint of rhythm. It is not until 1:49a–c, however, that the rhythm is established, as the cola of similar length are combined with the *homoioioteleuton* and *epiphora* of -αήλ.¹⁶⁴ John 1:46–49 thus constitutes an example of how rhythm can be created

164 The repetition of αήλ functions both as an example of *homoioioteleuton*, due to the repetition of sounds at the end of words, and of *epiphora*, due to the repetition of sounds at the end of cola.

gradually; it is only the three cola of 1:49 which express rhythm clearly enough to function as a distinctive aural feature.

Another aspect of rhythm is that it is most desired—and noticeable—at the end of a period (*clausula*).¹⁶⁵ The use of rhythmical *clausulae* is analyzed by several literary critics and rhetoricians in antiquity. Dionysius of Halicarnassus presents the twelve metrical feet with which a period can end and he also relates how each rhythm is regarded.¹⁶⁶ There is a fundamental difference between feet which consist solely of long syllables and those which have only short syllables; the former are considered dignified, whereas the latter are regarded as unimpressive and lacking nobility. Most metric feet include both long and short syllables, however, and are valued variously. The analysis of metric rhythm can also be extended to the beginning of periods—and in some cases even to the middle part.¹⁶⁷ Writings of a remarkably smooth quality, such as speeches by Demosthenes, may include metric feet in the majority of cola. Since New Testament writings are neither exceedingly smooth, by the standards of contemporary literary criticism, nor wholly periodic, I will only focus on the rhythmical *clausulae* of periods.¹⁶⁸ John 3:26 contains an example of a period with a rhythmic *clausula*:

- 3:26 a καὶ ἦλθον πρὸς τὸν Ἰωάννην καὶ εἶπαν αὐτῷ·
 b ῥαββί, ὃς ἦν μετὰ σοῦ πέραν τοῦ Ἰορδάνου,
 c ᾧ σὺ μεμαρτύρηκας,
 d ἴδε οὗτος βαπτίζει
 e καὶ πάντες ἔρχονται πρὸς αὐτόν.

Following the introduction and speech formula in 3:26a, the four cola of 3:26b–d comprise the statement addressed to John the Baptist. Although these cola are smooth, they do not produce any rhythm in public reading. The two final cola (3:26d–e) are, however, combined into a period which ends on a rhythmic

¹⁶⁵ Quintilian, *Inst.* 9.4.61.

¹⁶⁶ Dionysius of Halicarnassus, *Comp.* 17–18. An excellent summary of Dionysius' presentation, which is easier to use in the actual analysis of periods, is found in Brickley, *Aural Design*, 70–73. Other descriptions are found in, e.g., Demetrius, *Eloc.* 38–43; Quintilian, *Inst.* 9.4.79–111.

¹⁶⁷ Cf. Demetrius, *Eloc.* 39; Quintilian, *Inst.* 9.4.62–67.

¹⁶⁸ As periods rarely are followed by another period (without any intermediate colon) in the Gospel of John, their beginnings are not necessarily rhythmically indicated, whereas the ends should be, since they are followed by a short pause before reading commences.

clausula. The final words of 3:26e, πρὸς αὐτόν, have the rhythmic pattern of an *amphibrach*, a metric foot that consists of two short syllables separated by a long.¹⁶⁹

Well-Formed Period

In many compositions, except in those of a remarkably smooth quality, the majority of cola are not combined into well-formed periods; large portions of the text may consist of continuous prose in which cola do not form periods at all. The existence of a period is by itself a notable feature, since it includes an agreeable combination of cola into a composite unit with a noticeable conclusion (the bending back at the end) as well as a brief pause afterwards. Well-formed periods are even more striking to listeners and thus function as a distinctive aural feature.

As indicated above, under the heading Identify Periods, a period consists of a bending back at the end and at least one period feature (elongation, *hyperbaton*, and symmetry). A well-formed period includes at least two period features as well as a final bending back. When determining whether a period is well-formed or not an additional period feature have to be taken into consideration: the existence of a rhythmic *clausula*. This feature cannot by itself constitute a period (and thus it is not a period feature for the purpose of delimiting periods), yet a rhythmical ending attracts attention, and if it is appropriate to the subject or style of the passage it makes the period more striking and thus well-formed. The following passage from John 1:26–28 will serve as an example that illustrates whether a period is well-formed and thus functions as a distinctive aural feature:

1:26 a ἀπεκρίθη αὐτοῖς ὁ Ἰωάννης λέγων·

b ἐγὼ βαπτίζω ἐν ὕδατι·

c₁ μέσος ὑμῶν ἔστηκεν

c₂ ὃν ὑμεῖς οὐκ οἶδατε,

1:27 a ὁ ὀπίσω μου ἐρχόμενος,

b οὗ οὐκ εἰμι ἐγὼ ἄξιος

c ἵνα λύσω αὐτοῦ τὸν ἱμάντα τοῦ ὑποδήματος.

The period found in 1:26b–27c includes at least two period features as well as a bending back in the final colon. Symmetry is found in 1:26c₂–27b, in the

169 The passage and the effect of the period's rhythmic *clausula* will be analyzed in greater detail in chapter seven.

conspicuous variation of personal pronouns in different cases (ὅν, ὁ, and οὗ, an example of the rhetorical figure *polyptoton*¹⁷⁰). The last colon is elongated; it consists of 16 syllables, whereas the majority of the previous cola comprise nine syllables.¹⁷¹ The peculiar syntax of the second half of the period makes it hard to determine whether it includes a clear case of *hyperbaton*. This period does not contain a rhythmic *clausula*; it ends on a catalectic syllable, or, in other words, the final metric foot is incomplete. With at least two period features (symmetry and elongation) and a bending back in the last colon, the cola of 1:26b–27c nevertheless distinguish themselves aurally, not only by being combined into a period, but also by comprising a well-formed period, which is a distinctive aural feature.

Tempo Shift

Tempo refers to the speed of the sound flow, the pace in which the composition is read aloud. In this context the primary concern is not the tempo as such, but rather the points where it is abruptly or perceptibly altered, since this attracts attention to the passage being read at the time of the tempo shift.

Tempo shifts are initiated by a significant break from the established tempo, generally through a sudden proliferation or absence of hiatus or—with slightly less effect upon the tempo—of disagreeable consonant clashes. An example of a tempo shift is found in John 1:49b.

1:48 a λέγει αὐτῷ Ναθαναήλ· πόθεν με γινώσκεις;

b ἀπεκρίθη Ἰησοῦς καὶ εἶπεν αὐτῷ·

c πρὸ τοῦ σε Φίλιππον φωνῆσαι

d ὄντα ὑπὸ τὴν σκῆν ἐῖδόν σε.

1:49 a ἀπεκρίθη αὐτῷ Ναθαναήλ·

b ῥαββί, σὺ εἶ ὁ υἱὸς τοῦ θεοῦ,

c σὺ βασιλεὺς εἶ τοῦ Ἰσραήλ.

170 The figure of *polyptoton* (“many cases”) deals with the repetition of a word in different forms. Cf. Longinus, [Subl.] 23; Quintilian, *Inst.* 9.3.36–37; *Rhet. Her.* 4.22.30–31.

171 Note, however, that I treat 1:27c₁ and 1:27c₂, due to their brief length of only seven syllables each, as *commata* which together form a single colon of fourteen syllables (1:27c). If the two *commata* are considered as separate lines the contrast between the last and the previous lines is more pronounced.

The cola preceding 1:49 include a steady amount of hiatus. Only one of these instances is dissonant, however (the clash of two diphthongs, λέγει αὐτῷ, in 1:48a).¹⁷² John 1:49 begins with another dissonant clash of vowels and is followed by a passage with proportionally more instances of hiatus than in 1:48 (in 1:49, more than a third of the word encounters consist of vowel clashes, compared to less than one in four in 1:48). The change in tempo is not clearly effectuated until 1:49b, however, when the phrase σὺ εἶ ὁ υἱὸς almost brings it to a halt as each word encounter includes an instance of hiatus. It is interesting to note that this notable shift in tempo occurs at the exact time at which Nathanael announces that Jesus is the Son of God.

Illustration from John 10

The analysis of aural intensity conveys an impression of the shifting soundscape of a publicly read composition and of which passages are emphasized in such a reading. In this last section of the chapter I will return to John 10:1–5 and analyze the aural intensity by way of examining the distinctive aural features found in it. I include a few cola from the surrounding passages, in order to see if its intensity diverges significantly from these. The analysis will thus comprise John 9:40–10:7.

9:40 a ἤκουσαν ἐκ τῶν Φαρισαίων ταῦτα οἱ μετ' αὐτοῦ ὄντες,

b καὶ εἶπον αὐτῷ· μὴ καὶ ἡμεῖς τυφλοὶ ἐσμεν;

9:41 a εἶπεν αὐτοῖς ὁ Ἰησοῦς· εἰ τυφλοὶ ἦτε,

b οὐκ ἂν εἶχετε ἁμαρτίαν·

c νῦν δὲ λέγετε ὅτι βλέπομεν·

d ἡ ἁμαρτία ὑμῶν μένει.

10:1 a ἀμὴν ἀμὴν λέγω ὑμῖν,

b ὁ μὴ εἰσερχόμενος διὰ τῆς θύρας εἰς τὴν αὐλήν τῶν προβάτων

c ἀλλὰ ἀναβαίνων ἀλλοχόθεν

d ἐκεῖνος κλέπτῃς ἐστὶν καὶ ληστῆς·

10:2 a ὁ δὲ εἰσερχόμενος διὰ τῆς θύρας ποιμὴν ἐστὶν τῶν προβάτων.

¹⁷² Hiatus is (as usual) marked with orange letters in the example, whereas dissonant hiatus is indicated with red letters.

- 10:3 a τούτῳ ὁ θυρωρὸς ἀνοίγει,
 b καὶ τὰ **πρόβατα** τῆς φωνῆς αὐτοῦ ἀκούει
 c καὶ τὰ ἴδια **πρόβατα** φωνεῖ κατ' ὄνομα καὶ ἐξάγει αὐτά.
- 10:4 a ὅταν τὰ ἴδια πάντα ἐκβάλῃ,
 b ἔμπροσθεν αὐτῶν πορεύεται,
 c καὶ τὰ **πρόβατα** αὐτῷ ἀκολουθεῖ,
 d ὅτι οἶδασιν τὴν φωνὴν αὐτοῦ.
- 10:5 a **ἄλλοτρίῳ** δὲ οὐ μὴ **ἀκολουθήσουσιν**
 b **ἄλλὰ** φεύξονται **ἅπ'** αὐτοῦ,
 c ὅτι οὐκ οἶδασιν τῶν ἄλλοτρίων τὴν φωνήν.
- 10:6 a ταύτην τὴν παροιμίαν εἶπεν **αὐτοῖς** ὁ Ἰησοῦς·
 b ἐκεῖνοι δὲ οὐκ ἔγνωσαν τίνα ἦν ἃ ἐλάλει **αὐτοῖς**.
- 10:7 a εἶπεν οὖν πάλιν **αὐτοῖς** ὁ Ἰησοῦς·
 b ἀμὴν ἀμὴν λέγω ὑμῖν

The two verses (9:40–41) that precede the studied passage contain few distinctive aural features; with the exception of 9:40b–41a the cola are unremarkable. John 9:40b–41a is more noticeable, due to the repetition of sounds in parallel position, both at the beginning and near the end of the cola (*anaphora* of εἴπ- + αὐτ- and *epistrophe* of τυφλοί + form of εἶμι). These two cola are thus of medium aural intensity, whereas 9:40a and 9:41a–d display low intensity.

The studied passage of 10:1–5 is much more varied. The introductory formula ἀμὴν ἀμὴν λέγω ὑμῖν is well-known at this point in the gospel (having been used fourteen times in this form or in the alternative ἀμὴν ἀμὴν λέγω σοι) and attracts attention, especially since it opens with a gemination of ἀμὴν.¹⁷³ The four cola that follow (10:1b–2a) are combined into a period which is quite noticeable due to the accumulation of several distinctive aural features. The first and last cola of the period (10:1b and 10:2a) are most conspicuous with *anaphora* of a long phrase (ὁ ... εἰσερχόμενος διὰ τῆς θύρας), *epistrophe* of a shorter phrase (τῶν προβάτων), rhythm (due to *anaphora* and *epistrophe*), and a well-formed period (which includes at least *hyperbaton* and symmetry). The two middle cola (10:1c–d) of the period are characterized by euphonious and dissonant sounds (through repetitions of α in 10:1c, both as alliteration and in other positions, and of σ in 10:1d) as well as by being part of a well-formed period.

173 Cf. the statements about gemination (i.e., the doubling of a word), and lexical repetitions in general, as a source of emphasis found in Cicero, *De or.* 3.206; Quintilian, *Inst.* 9.3.28.

The studied passage of 10:1–5 thus opens in medium aural intensity and then rises to an aural peak of high intensity in the period of 10:1b–2a.

The pattern changes after the period and the subsequent brief pause; John 10:3a–5c consists of several undistinguished cola of low intensity. Although these include singular examples of distinctive aural features (such as *meso-diplosis* of $\pi\rho\acute{o}\beta\alpha\tau\alpha$ and a series of euphonious α), they are too few and spread out to heighten the aural intensity of the passage. As mentioned above, medium intensity calls for a combination of distinctive aural features.

John 10:6a–7a similarly comprises cola of low intensity. Although it includes a repetition of $\alpha\upsilon\tau\omicron\iota\varsigma$ near the end of the cola, it does not rise to medium intensity until 10:7b, when it introduces the next longer quote from Jesus with an iteration of the introductory formula $\acute{\alpha}\mu\eta\acute{\nu}\lambda\acute{\epsilon}\gamma\omega\ \acute{\upsilon}\mu\acute{\iota}\nu$.

The aural intensity of John 9:40–10:7 can be displayed in a chart, either colon by colon or in somewhat larger segments. The following table illustrates the aural intensity, described as low, medium, or high intensity.

Aural intensity			Location	Number of cola	Summary of content
High	Med	Low			
		×	9:40a	1	Some of the Pharisees heard Jesus
	×		9:40b–41a	2	and they asked him: We are not blind, are we?
		×	9:41b–d	3	Jesus told them: If you were blind you would not have sinned, but your sin remains
	×		10:1a	1	Amen, amen, I say to you
×			10:1b–2a	4	He who does not enter through the gate is a thief; he who enters through the gate is the shepherd
		×	10:3	3	The doorkeeper opens for him and the sheep hear his voice and he calls his sheep and leads them out
		×	10:4	4	When he has driven his sheep out he goes ahead and the sheep follow him for they know his voice
		×	10:5	3	They will never follow another, but flee from him, for they do not know the other's voice
		×	10:6	2	Jesus told this proverb, but they did not understand
		×	10:7a	1	Jesus therefore told them again:
	×		10:7b	1	Amen, amen, I say to you

Conclusions

The method of sound analysis includes a detailed dissection of the studied text, which progresses in five steps: delimit cola, identify periods, identify sound patterns, describe sound quality, and analyze aural intensity. A summary of each of the steps can be found in Appendix 9. It also provides condensed definitions of most of the technical terms used for the sound analysis method.

Sound mapping, as presented by Lee and Scott, describes how sound structures of Koine Greek writings are visually presented and analyzed, yet this approach can be amended and advanced with the help of further information from ancient sources of literary criticism, grammar, and rhetoric. I have indicated areas of improvement in each of the steps and modified the descriptions of *commata*, cola, and periods, as well as of euphonious and dissonant sounds. This includes essential information on how cola are delimited (for example, their common and acceptable lengths), how periods are identified, which letters are considered euphonious or dissonant, how to interpret clashes of vowels and consonants, and how to identify rhythm in a composition.

In addition to sound mapping, the method of sound analysis also includes a study of a text's aural intensity and how it directs the attention of listeners to certain passages. This is determined by studying the frequency and combination of distinctive aural features in a literary writing, such as repetition, sound quality, rhythm, well-formed periods, and tempo shifts.

Sound analysis thus not only displays the sound structures of a text visually (as a series of sound maps), but also describes the shifting soundscape of that text in public reading. Sound analysis is a circuitous way of imitating important aspects of the analysis made by lectors in preparation for public reading. It aims to visually represent and systematically analyze the features that an experienced reader, who was fluent in Koine Greek and had received education in γραμματική,¹⁷⁴ could identify in a much more direct manner by studying the text before reading it aloud for gathered listeners. Sound analysis is thus a method of uncovering the information that lectors used in the preparation and performance of public reading. Higher education was partly characterized by such an extensive analysis of structural components in literary writings, which was a necessary prerequisite for a faultless pronunciation of them.

It is important to remember that the method is not exhaustive and that it does not address everything we want to know about the meaning of the texts being studied. It thus needs to be combined with other methods and

174 Cf. above (120–122) as well as chapter three (especially 89–91).

approaches if one aims at a comprehensive understanding of a specific passage. Sound analysis does not try to invalidate other methods; on the contrary, it provides additional information with which to approach the New Testament. Nevertheless, the results of sound analysis can both support and challenge previously held notions about the meaning, use, and interpretation of New Testament passages. This will be illustrated in the following chapters, as the method is applied to the first four chapters of John's gospel. One should also bear in mind that lectors could emphasize other aspects of a text than those passages which attract attention through high aural intensity, for example, on the basis of what they deemed most important in the text.

John 1—Introducing Jesus

In chapter three, I concluded that lectors in a public reading context regularly read aloud directly from a manuscript, without gestures or facial expressions. They did, however, employ a fitting vocal expression of the written composition. This included—but was not limited to—articulating shifts between characters, conveying rhythm, expressing points of emphasis, and communicating other distinctive aural features found in the composition, such as repetitions and tempo shifts.

Since the lector's delivery centered on vocal expression (rather than, for example, the use of gestures, facial expressions, or movement), in the following chapters I will focus upon sound structures found in the Gospel of John. The lector was not only able to identify aural features in a text that he prepared for public reading; he was also expected to convey them to listeners. Using the method of sound analysis described in the previous chapter, I will identify sound structures and discuss the soundscape that they create in public reading. I will also analyze the aural intensity of the composition, namely how the soundscape shifts during public reading and directs the attention of listeners to some passages at the cost of others.

In this and the following three chapters I will analyze John 1–4, which represents a substantial part of the gospel. More importantly, the first four chapters of John constitute a coherent introduction to the gospel that can be distinguished from what follows after it. In these chapters Jesus is met with no or minimal opposition. The themes of controversy and conflict do not take center stage until John 5, when the role of “the Jews” as opponents is firmly established. The conflict subsequently increases in John 7–11 (see, for example, 7:19, 7:25, 8:37, and 11:53), as the hostility of Jesus' opponents turns to hatred and they seek to kill him.¹

John 1–4 can thus be identified as a coherent unit,² through which the

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- 1 For the difference between John 1–4 and what follows from John 5, see e.g., R. Alan Culpepper, *Anatomy of the Fourth Gospel: A Study in Literary Design* (Philadelphia: Fortress, 1983), 89–91; Rudolf Schnackenburg, *Das Johannesevangelium* (4 vols.; Freiburg: Herder, 1992), 2:1–7.
 - 2 Similarly, John 1 is occasionally described as an introduction and John 2–4 as a distinct unit following it (which begins and ends with signs, in 2:1–11 and 4:43–54). Recent examples of this view are found in George Mlakuzhyil, “Listen to the Spirit: The Gospel of John. Introducing Jesus and His Witnesses in Jn 1,” *VJTR* 70 (2006): 49–59; George Mlakuzhyil, “Listen to the

listeners are introduced to the gospel and primed to accept Jesus with belief. Culpepper describes it succinctly:

These chapters have a powerful “primacy effect,” that is, they firmly establish the reader’s first impression of Jesus identity and mission. The reader is led to accept the evangelists’s view of Jesus before the antithetical point of view is given more than passing reference. It is hardly possible after these chapters for the reader to be persuaded by another view of Jesus.³

The beginning of a work was of notable interest to ancient readers. It introduced the text and its main arguments or themes, as well as presented information about genre, style, and so on. Throughout grammar and rhetorical education, teachers concentrated on the beginning of different compositions. The most thorough analysis was directed towards the first few books of an author’s work.⁴ Lectors thus presumably turned much of their attention to the beginning of any literary writing that they were going to read aloud.

The Prologue (1:1–18)

The opening of John’s gospel is clearly distinguishable from the synoptic gospels. In one sense, even the synoptics vary considerably in terms of how they begin: Matthew with a genealogy, Mark with an *incipit* about the εὐαγγέλιον of Jesus Christ, and Luke with a historiographical introduction. Nevertheless, the opening sections of the synoptic gospels—similarly to both speeches and biographies from antiquity—all introduce rather than expound the main themes and the main character, Jesus. In contrast, the Prologue of John summarizes the whole gospel and relates clearly both the identity and mission of Jesus.⁵ Furthermore, the Prologue includes an intricate rhetorical composition,

Spirit: The Gospel of John. Jesus, the Universal Messiah (Jn 2–4),” *VJTR* 70 (2006): 130–144; Peter-Ben Smit, “Cana-to-Cana or Galilee-to-Galilee: A Note on the Structure of the Gospel of John,” *ZNW* 98 (2007): 143–149; Michael Theobald, *Das Evangelium nach Johannes: Kapitel 1–12* (Regensburg: Pustet, 2009), 6–7, 199–200.

3 Culpepper, *Anatomy*, 91.

4 Raffaella Cribiore, “Education in the Papyri,” in *The Oxford Handbook of Papyrology* (ed. Roger S. Bagnall; Oxford: Oxford University Press, 2009), 320–337, esp. 329.

5 Keener, *John*, 1:338; Tom Thatcher, “The Riddle of the Baptist and the Genesis of the Prologue: John 1.1–18 in Oral/Aural Media Culture,” in *The Fourth Gospel in First-Century Media Culture* (ed. Anthony Le Donne and Tom Thatcher; London: T&T Clark, 2011), 29–48, esp. 30.

which has rendered scholars to describe it as characterized by a poetic quality or as an example of grand style.⁶

The gospel of John starts off with an elevated theme, the pre-existence of the Word, which is expressed in an appropriately impressive manner. Scholars working with John have identified a number of strong rhetorical figures within the Prologue. When considering it in a public reading context, however, not all of them are relevant. Some features identified by modern scholars have to be abandoned, such as large chiasmic structures,⁷ since they refer to purely literary characteristics that could not be heard by audiences listening to the gospel being read aloud. Conversely, previously unrecognized or less acknowledged features can be identified (for example, recurrent euphonious sounds), especially ones that have to do with how the text resounds when it is read aloud. In what follows, I will present examples of both.

Part 1—The Word and Creation

The first part of the Prologue, which comprises 1:1–5, contains some of the most concentrated passages of the gospel. In these five verses ancient lectors found a number of rhetorical figures that affected the public reading of the text. Before I turn to a sound analysis of 1:1–5, I will consider two exceptional rhetorical figures that need further introduction.

Chiasmus in Part 1

A number of *chiasmi* and chiasmic structures have been identified within the Prologue in general and in its first part (1:1–5) in particular. Although I discuss these in more length below (under the heading Aural Intensity in the Prologue), a clear definition of *chiasmus* is needed already at this point. With *chiasmus* I refer to a brief inverted parallelism of words, namely when key words or whole phrases are repeated verbatim in an inverted order in a limited number of successive cola. A clear example of a classic A–B–B–A *chiasmus* can be found in Mark 2:27: “The Sabbath was made for humankind, and not humankind for the Sabbath.”

6 Brant, *John*, 30–31; Stephen S. Kim, “The Relationship of John 1:19–51 to the Book of Signs in John 2–12,” *BSac* 165 (2008): 323–337, esp. 324. The farewell discourse (John 14–17) has also been described as an example of grand style in John; see C. Clifton Black, “‘The Words That You Gave to Me I Have Given to Them’: The Grandeur of Johannine Rhetoric,” in *Exploring the Gospel of John: In Honor of D. Moody Smith* (ed. R. Alan Culpepper and C. Clifton Black; Louisville: Westminster John Know, 1996), 220–239.

7 See below, 220–221.

The beginning of the Prologue contains a distinct example of a *chiasmus*. It covers 1:1a–2a and is clearly recognizable to listeners in a public reading context. Kenneth Bailey displays it in the following way:⁸

- 1 In the beginning
- 2 was
- 3 the Word
- 4 and the Word
- 5 was
- 6 with God
- 6' and God
- 5' was
- 4' the Word.
- 3' This one
- 2' was
- 1' in the beginning with God.

In Bailey's analysis, the focal point is found in the center, while the last "line"⁹ (1') is a combination of the first "line" (1) and the center (6). A problem with this presentation of the *chiasmus* is that it divides it into far more segments than there are cola or *commata* in 1:1a–2a. The *chiasmus* can be displayed differently, in a way that resonates with sound analysis and the components used by lectors to analyze literary writings for public reading:

- A ἐν ἀρχῇ ἦν
- B ὁ λόγος,
- C καὶ ὁ λόγος ἦν
- D πρὸς τὸν θεόν,
- D' καὶ θεὸς ἦν
- C' ὁ λόγος.
- B' οὗτος ἦν
- A' ἐν ἀρχῇ πρὸς τὸν θεόν.

In the presentation above, each segment of the *chiasmus* consists of a *comma*. Two *commata* combine into a colon; A + B, C + D, D' + C', and B' + A'. The formal

8 The illustration below is based upon Kenneth E. Bailey, *Poet & Peasant; Through Peasant Eyes: A Literary-Cultural Approach to the Parables in Luke* (combined ed.; Grand Rapids: Eerdmans, 1983), 59.

9 Bailey uses this label for each segment of the *chiasmus*.

structure of the *chiasmus* is thus clearly discernible to the lector, due to the parallel repetitions and the *mesodiplosis* of ἦν (it is found at the end of the first *comma* of each colon), which aids in distinguishing the *commata*. There is a strong parallelism of words (ἐν ἀρχῇ in A + A', ὁ λόγος in C + C', and θεόν/θεός in D + D'); the only discrepancy is found in the *commata* B and B', in which the key words are not identical, but consist of λόγος + οὗτος. οὗτος clearly refers to λόγος, however, and the analogous structure guides the lector towards that interpretation.

The parallelism of words and structure, together with a brevity in composition (four cola is short enough to keep the key words in mind until they are inversely repeated), means that the *chiasmus* is discernible to listeners who are hearing the Prologue read aloud.

Gradatio in Part 1

At least since the beginning of the twentieth century, it has been noted that John 1:1–5 connects separate lines through the repetition of an important word from the previous line.¹⁰ This feature is sometimes called *sorites*, *concatenatio*, *climax*, *anadiplosis*, *gradatio*, κλιμαξ, or simply referred to as a “staircase” parallelism.¹¹ I will follow Lausberg and use the term *gradatio*.¹² This feature is found in the Hebrew Bible, in both canonical and deuterocanonical books (for example in Ps 96:13 and Wis 6:17–20), as well as in many Greek and Roman literary writings.

Gradatio is particularly powerful when it is used in several consecutive cola and it is easily recognizable through hearing, since it creates an approximate rhythm. The flow and rhythm of *gradatio* even carries through into English translation (the paired words are indicated with corresponding colors):

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- 10 The first edition of Alfred Loisy's commentary on John, published in 1903, proposed such connections in each line of John 1:1–5. Cf. John McHugh, *A Critical and Exegetical Commentary on John 1–4* (London: T&T Clark, 2009), 80.
 - 11 See e.g., Brant, *John*, 28 (*anadiplosis*); Raymond Edward Brown, *The Gospel According to John* (2 vols.; Garden City: Doubleday, 1966), 1:19 (“staircase” parallelism); McHugh, *John 1–4*, 80 (*concatenatio*); Dan Nässelqvist, “Stylistic Levels in Hebrews 1.1–4 and John 1.1–18,” *JSNT* 35 (2012): 31–53, esp. 45 (*climax*); D. Moody Smith, *John* (Nashville: Abingdon, 1999), 5–6 (*sorites*). Ancient authors use either the Latin *gradatio* (*Rhet. Her.* 4.25.34), the Greek κλιμαξ (Demetrius, *Eloc.* 270; Longinus, [*Subl.*] 23.1), or both (Quintilian, *Inst.* 9.3.54).
 - 12 Lausberg, *Handbuch*, §623. *Gradatio* is also a more exact term than, e.g., *anadiplosis*, *concatenatio*, and *sorites*.

What has come into being in him was **life**
 and the **life** was the **light** of humanity
 and the **light** shines in the **darkness**
 and the **darkness** did not overcome it. (John 1:3c–5b)¹³

Ancient rhetoricians describe *gradatio* as a device of charm or amplification.¹⁴ John 1:1–5 includes two examples of it (the paired words are underlined):

- 1:1 a ἐν ἀρχῇ ἦν ὁ **λόγος**,
 b καὶ ὁ **λόγος** ἦν πρὸς τὸν **θεόν**,
 c καὶ **θεὸς** ἦν ὁ **λόγος**.
 1:2 a οὗτος ἦν ἐν ἀρχῇ πρὸς τὸν θεόν.
 1:3 a πάντα δι' αὐτοῦ ἐγένετο,
 b καὶ χωρὶς αὐτοῦ ἐγένετο οὐδὲ ἓν.
 1:3c/4a ὁ γέγονεν ἐν αὐτῷ **ζωή** ἦν,
 b καὶ ἡ **ζωή** ἦν τὸ **φῶς** τῶν ἀνθρώπων.
 1:5 a καὶ τὸ **φῶς** ἐν τῇ **σκοτίᾳ** φαίνει,
 b καὶ ἡ **σκοτία** αὐτὸ οὐ κατέλαβεν.

As shown above, the first example of *gradatio* covers the first three or four cola, depending upon whether οὗτος in 1:2a is considered part of the figure or not. Technically, οὗτος is not a repetition of λόγος from the previous line, although it refers to it. The connection is not emphasized *aurally*, however, and it is thus not certain that listeners perceive it. Nevertheless, as will be shown below, other aural features are found throughout the four cola of 1:1a–2a, which supports the inclusion of 1:2a in the first *gradatio*. The second example of *gradatio* comprises 1:3c/4a–5b. It differs from the first in that the paired words shift in each line, from ζωή to φῶς to σκοτία. It is also combined with, and thus strengthened by, aural features that are less striking.

Both examples of *gradatio* are powerful and easily recognizable to listeners who hear the passage read aloud. The approximate rhythm created by the repetition of paired words is bolstered by similar cola length (7–10 syllables in the first example and 10–12 syllables in the second). The *gradatio* in 1:1a–2a also constitutes a case of *isocolon*. The cola are not only of similar length, but also have the same structure with ἦν in the middle of each.¹⁵

¹³ This manner of dividing verses 3 and 4 will be discussed below.

¹⁴ Demetrius, *Eloc.* 270; Quintilian, *Inst.* 9.3.54–57; *Rhet. Her.* 4.25.34–35.

¹⁵ This is not the case in the second example of *gradatio*, in which the cola are indeed of

In both examples of *gradatio*, the aural impression of the already powerful figure is strengthened by other rhetorical figures and distinctive aural features. Attention is drawn to these passages in general and to the paired words in particular. Not surprisingly, the paired words that are thus aurally emphasized from the outset are important terms in the gospel as a whole. They include words that are used frequently (such as θεός and φῶς), that have great thematic importance (φῶς and σκοτία are contrasted not only in 1:5, but also in 8:12, 12:35, and 12:46), and that refer to main themes or characters (λόγος in 1:1 indicates Jesus, a reference which is made explicit in 1:17).

Sound Analysis of 1:1–5

I now turn to a regular sound analysis of 1:1–5, according to the method described in the previous chapter. The sound map that is shown below will be helpful for identifying and understanding how the examples of *chiasmus* and *gradatio* are combined and alternated with other rhetorical figures and aural features in this part of the Prologue:

- 1:1 a ἐν ἀρχῇ ἦν ὁ λόγος,
 b καὶ ὁ λόγος ἦν πρὸς τὸν θεόν,
 c καὶ θεὸς ἦν ὁ λόγος.
 1:2 a οὗτος ἦν ἐν ἀρχῇ πρὸς τὸν θεόν.
 1:3 a πάντα δι' αὐτοῦ ἐγένετο,
 b καὶ χωρὶς αὐτοῦ ἐγένετο οὐδὲ ἓν.

 1:3c/4a δ γέγονεν ἐν αὐτῷ ζῶν ἦν,
 b καὶ ἡ ζῶν ἦν τὸ φῶς τῶν ἀνθρώπων.
 1:5 a καὶ τὸ φῶς ἐν τῇ σκοτίᾳ φαίνει,
 b καὶ ἡ σκοτία αὐτὸ οὐ κατέλαβεν.

The aural impact of the first example of *gradatio* (in 1:1a–2a) is strengthened not only by *isocolon*, but also by the rhetorical figure of *mesodiplosis* and a series of euphonious o-sounds. *Mesodiplosis* involves the repetition of words in the middle of several cola.¹⁶ The figure is particularly strong in 1:1a–2a, since it occurs in the middle of four consecutive cola. This bolsters the approximate

similar length, but with a much more varied structure (with ἦν at the end of the first colon, in the middle of the second, and with other verbs in the last two cola). On *isocolon*, see above, 168–169.

16 On *mesodiplosis*, see above, 168.

rhythm of the first four cola, renders the *gradatio* even smoother (since each key word is separated by the same verbal form), and facilitates the impression of *isocolon*.

The first four cola of the Prologue (1:1a–2a) are remarkably uniform in terms of the vowel sounds found within them. Well over half of the vowel sounds consist of an *omicron* (marked in green letters in the sound map above), which gives the passage a unified, euphonious and quite fast-paced aural impression. That impression is amplified by the tight accumulation of identical sounds; each colon includes at least one instance of three *omicrons* in short succession. The passage also includes an accumulation of *eta* (η). It is less effective aurally, however, since the ratio is much lower and the instances are more spread out.¹⁷ Ancient audiences would readily be able to notice the difference between 1:1a–2a and what follows. From 1:3a and onwards, the range of vowel sounds is broadened and the ratio of any single sound is much lower.

The extreme intensity of the first four cola, which is a result of *gradatio*, *isocolon*, *mesodiplosis*, and the concentration of euphonious o-sounds, reaches its climax in 1:1c, with the statement that the Word is identical to God.¹⁸ That level of intensity cannot be upheld for long, however. It is somewhat reduced in 1:2a with its summary of the first three cola and their remarkable content, due to less clear examples of *gradatio* and *isocolon*.

The positive identification of a *chiasmus* in 1:1a–2a strengthens the notion that 1:2a should be regarded as an integral part of 1:1a–c, however. John 1:2a is thus not just a summary of 1:1a–c, but also its rhetorical completion, without which the aural possibilities of 1:1a–c are not fully executed. At the same time, the *chiasmus* heightens the aural intensity of 1:1–2 even further.

The aural pattern changes more noticeably in 1:3, although there is continuity in terms of subject matter. The Word is still at the heart of the exposition, but from 1:2a–4a and onwards it is referred to with pronouns rather than with the more obvious λόγος. The *gradatio* of 1:1a–2a is discontinued in 1:3a,¹⁹ however,

17 Of the thirty-three vowel sounds in 1:1a–2a, seventeen are *omicron*, six are *eta*, and ten are a mixture of *alpha*, *epsilon*, and the diphthongs αι and ου.

18 Cf. Nässelqvist, “Stylistic Levels,” 45–46.

19 See, however, Thatcher, “Riddle,” 32, who argues that αὐτοῦ in 1:3a and 1:3b sustains the *gradatio* from οὗτος in 1:2a. While it is true that these terms refer to the same thing (i.e., the Word), they cannot form a continuous *gradatio* with that connotation. A continuous *gradatio* throughout 1:1a–3b would demand that αὐτοῦ in 1:3a connects with θεόν in 1:2a (since *gradatio* involves a repetition at the beginning of a line of a word found at the end of the previous line), which would mean that the subject shifts from the Word in 1:1a–2a

and the *mesodiplosis* of ἦν is exchanged with αὐτοῦ. A repetition of ἐγένετο is added at the end, which means that 1:3a and 1:3b are parallel in structure (with both αὐτοῦ and ἐγένετο) as well as in aural impression.

The structure of the last sentence of part 1 is dependent upon how one interprets the role of ὁ γέγονεν, a matter which is still debated. It can be understood as belonging to the end of 1:3a–b, in which case it is followed by a full stop.²⁰ The other interpretation, which I follow in my reading of the Prologue, is that ὁ γέγονεν is preceded by a full stop and belongs to the following, namely to 1:4a.²¹ This is also the most common reading among ante-Nicene authors.²² The result of such a reading can be seen in the sound map above. It can thus be translated: “All things came into being through him and apart from him nothing came into being. That which came into being through him was life ...” (John 1:3a–4a).

There are several arguments for the idea that ὁ γέγονεν belongs to 1:4a, one of which is that the results of sound analysis support it. It has previously been asserted that ὁ γέγονεν should be joined with 1:4a in order to retain the rhythmical balance and the *gradatio* in 1:4a–5b.²³ Whereas the *gradatio* is not by itself dependent upon the inclusion of ὁ γέγονεν,²⁴ however, the balance of

to God in 1:2–4. To be fair, Thatcher does point out the possibility of such a shift in subject (“Riddle,” 32 n. 3).

- 20 Scholars in favor of this interpretation include: Bruce M. Metzger, *A Textual Commentary on the Greek New Testament* (2nd ed.; Stuttgart: Deutsche Bibelgesellschaft, 1971), 167–168; Herman N. Ridderbos, *The Gospel According to John: A Theological Commentary* (Grand Rapids: Eerdmans, 1997), 37–38. The result of such a reading is:

1:3 a πάντα δι' αὐτοῦ ἐγένετο,
b καὶ χωρὶς αὐτοῦ ἐγένετο οὐδὲ ἓν ὃ γέγονεν.
1:4 a ἐν αὐτῷ ζωὴ ἦν

1:3 a All things came into being through him
b and apart from him nothing came into being that has come into being.
1:4 a In him was life ...

- 21 Scholars in favor of this interpretation include: K. Aland, “Eine Untersuchung zu Joh. 1, 3, 4: Über die Bedeutung eines Punktes,” *ZNW* (1968): 174–209, esp. 206; Charles de Cidrac, “Une ponctuation de Jn 1.3–4,” *SeB* 82 (1997): 16–29; McHugh, *John 1–4*, 104–107.
- 22 McHugh, *John 1–4*, 105–106; Metzger, *Commentary*, 167.
- 23 Cf. George R. Beasley-Murray, *John* (2nd ed.; Nashville: Thomas Nelson, 1999), 2 n. a; Metzger, *Commentary*, 167.
- 24 The connecting word is ζωή, which means that the *gradatio* link between 1:4a and 1:4b is intact, even if 1:4a consists of only ἐν αὐτῷ ζωὴ ἦν.

the cola is. What has been called “rhythmical balance” refers to the fact that without δ γέγονεν 1:4a comprises only six syllables, whereas the following three cola (1:4b–5b) consist of 10–12 syllables each.

Sound analysis can describe the predicament in more exact terms: Without the inclusion of δ γέγονεν, 1:4a is too short to constitute a colon (and thus an independent and complete line). It would only consist of a *comma* and one would thus need to explain why it should not be included in the following colon (1:4b), since *commata* rarely are independent but are regularly combined with another *comma* or a colon to form a complete line. A combination of 1:4a and 1:4b into a single colon would, however, ruin the *gradatio*, which depends upon the repetition of a key term that is found in the previous line. From the perspective of sound analysis, it is thus improbable that lectors would have interpreted δ γέγονεν as part of 1:3b or that they would have delivered the strong figure of *gradatio* with only a loose *comma* as its beginning, which would either obscure the figure or impair its opening.

The *gradatio* of 1:3c/4a–5b is combined with re-actualizations of the two previous examples of *mesodiplosis*. In 1:3c/4a, the *mesodiplosis* of 1:3a–b is continued and varied with the use of $\alpha\upsilon\tau\tilde{\omega}$ in the middle of the colon. This connects the two sentences and makes it clear that the subject of the pronouns is still the λόγος mentioned in 1:1. John 1:4b reactualizes the *mesodiplosis* of 1:1a–2a by using $\eta\tilde{\nu}$ in the middle of the colon. The beginning of the sentence thus connects with the previous sentences and integrates them into a single passage, 1:1–5.

The smooth effect of the *gradatio* in 1:3c/4a–5b is thus most clearly expressed in the first two cola, in which it is combined with *mesodiplosis*. These two cola also include a large concentration of *eta* (η) and *omega* (ω), long vowels that constitute the most euphonious type of sounds. This significant convergence (ω is found seven times in the middle and at the end of words and η occurs five times in all positions) increases the smoothness of the two cola and somewhat lowers the tempo of the reading aloud, especially since the vowels also clash together at two occasions (both of them in the combination $\zeta\omega\eta\tilde{\eta}\nu$). The double assonance of the two most euphonious vowels accentuates the introduction of “the Light,” which will play a significant role in the second part of the Prologue.

The Gospel of John thus opens in a manner that is distinct from the synoptic gospels. The first part of the Prologue is both impressive (due to, for example, *gradatio* and *chiasmus*) and smooth (due to *isocolon* and euphonious o-sounds), while at the same time it is characterized by an approximate rhythm (due to *mesodiplosis*, *gradatio*, and *isocolon*).

Part 2—John's Testimony and the Light

The second part of the Prologue, which consists of 1:6–14, introduces John the Baptist and his testimony about the Light (τὸ φῶς). The continuity with 1:1–5 is signaled with the connective word φῶς, which occurs twice at the end of part 1 (in 1:4b and 1:5a) and becomes a thematic word in part 2. Listeners who hear the Prologue read aloud thus receive ample aural signals (emphasized through repetition) that the Light in part 2 refers to the Word mentioned in the opening of the gospel. That conclusion is further confirmed at the end of part 2, in 1:14a, when the object of the Prologue is again referred to as ὁ λόγος.

1:6–11

Commentators often note the abrupt change from the “poetic” lines of 1:1–5 to the straightforward prose of 1:6 and its introduction of John. As I have tried to show above, the impressiveness, smoothness, and rhythm of 1:1–5 depend upon the intensive use of rhetorical figures and distinctive aural features and not upon a sudden use of poetry.²⁵ The noticeable change in intensity in 1:6 does not involve a shift from poetry to prose narrative, but is rather the result of an absence of rhetorical figures and distinctive aural features. An unmistakable aural cue, in the form of a sudden drop in aural intensity, thus signals the shift from the Word to John the Baptist at the beginning of part 2.

As soon as the shift has been made in 1:6, however, the aural intensity is heightened and 1:7–14 includes a large amount of rhetorical figures and distinctive aural features, including the first periods found in the gospel. These changes in and between 1:1–5 and 1:6–11 are readily identifiable to lectors and vocally expressed by them in public reading. A sound map of 1:6–11 (roughly the first half of part 2) demonstrates many of these figures and features, as well as the position and extent of the first two periods, which are indicated by frames:

- 1:6 a ἐγένετο ἄνθρωπος ἀπεσταλμένος παρὰ θεοῦ,
b ὄνομα αὐτῷ Ἰωάννης·

- | | | | |
|-----|---|-----------------|-------------------------------|
| 1:7 | a | οὗτος ἦλθεν εἰς | μαρτυρίαν |
| | b | ἵνα | μαρτυρήσῃ περὶ τοῦ φωτός, |
| | c | ἵνα | πάντες πιστεύσωσιν δι' αὐτοῦ. |

²⁵ Cf. Nässelqvist, “Stylistic Levels,” 51.

- 1:8 a οὐκ ἦν ἐκεῖνος τὸ φῶς,
 b ἀλλ' ἵνα μαρτυρήσῃ περὶ τοῦ φωτός.
- 1:9 a ἦν τὸ φῶς τὸ ἀληθινόν,
 b ὃ φωτίζει πάντα ἄνθρωπον,
 c ἐρχόμενον εἰς τὸν κόσμον.
- 1:10 a₁ ἐν τῷ κόσμῳ ἦν,
 a₂ καὶ ὁ κόσμος δι' αὐτοῦ ἐγένετο,
 b καὶ ὁ κόσμος αὐτὸν οὐκ ἔγνω.
- | |
|---|
| 1:11 a εἰς τὰ ἴδια ἦλθεν,
b καὶ οἱ ἴδιοι αὐτὸν οὐ παρέλαβον. |
|---|

The sound map demonstrates clearly that the aural intensity is amplified already in 1:7. The two thematic sounds that dominate this portion of part 2, φω- (in φῶς and φωτίζω) and μαρτυρ- (in μαρτυρία and μαρτυρέω), are both introduced in 1:7. They are distinguished from surrounding words in the sound map above; examples of φω- with purple letters and μαρτυρ- with green letters. μαρτυρ- is immediately repeated (μαρτυρίαν in 1:7a followed by μαρτυρήσῃ in 1:7b), whereas φω- echoes iterations of φῶς from the end of part 1 (1:4b and 1:5a). The *anaphora* of ἵνα, found at the beginning of 1:7b and 1:7c, also heightens the intensity of the passage.

The strongest feature of 1:7a–c is, however, neither the introduction of the thematic sounds nor the *anaphora* of ἵνα, but rather that the three cola are combined into a well-formed period. The period includes several distinguishing marks: symmetry (the repetitions and *anaphora* mentioned above), a rhythmic *clausula* (1:7c ends with a *spondee*, a metric foot comprising two long syllables, which Dionysius of Halicarnassus describes as having “great dignity and much solemnity”²⁶), and a bending back at the end (where the last word of the period, αὐτοῦ, refers back to the first, οὗτος, which is the subject of the sentence). It is also quite smooth, due to a remarkable absence of hiatus (one could possibly find a single example within the period, in δι' αὐτοῦ). The period heightens the aural intensity and attracts attention to the thematic words found within it (“witness”/“give witness,” and “light”).

After the period of 1:7, the following five cola (1:8a–9c) include a clear differentiation between the witness (John the Baptist) and the Light (the Word presented in 1:1). This contrast is accentuated aurally with multiple repetitions of the thematic words combined with *homoioteleuton*, *epistrophe*, and *isocolon*. In the eight cola of 1:7a–9c, the thematic sounds φω- and μαρτυρ- occur eight

26 ἄξιωμα [...] μέγα καὶ σεμνότητα πολλήν (Dionysius of Halicarnassus, *Comp.* 17).

times. The contrast between witness and the Light is clearly stated in 1:8, after which 1:9 shifts the focus entirely to the Light (John the Baptist does not reappear until part 3, in 1:15). In three aurally intense cola, which echo 1:4b–5a thematically,²⁷ the Light is emphasized with several strong rhetorical figures.

The emphasis on the Light is most clearly stressed through the abovementioned repetitions of φω- (once in every colon in 1:8a–9b) and the forceful *epistrophe* found in 1:9a–c, namely the repetition of -ον at the end of each colon. The rhyming effect of this figure is enhanced as it is combined with *homoiooteleuton*; the repetition of -ον occurs at the end of words. The rhymes are thus found not only at the end of each colon, but also in the middle of 1:9c (in ἐρχόμενον and τόν). Furthermore, the three cola of 1:9a–c are of almost the same length (8 + 9 + 8 syllables), which combined with the rhymes makes for an effective instance of *isocolon*. The overall effect, throughout 1:9, is one of rhythm and concentrated aural intensity. John 1:9a–c thus attracts the attention of listeners and signals the exposition of the Light as something essential.

The description of the True Light in 1:9 is followed by two contrastive passages in 1:10–11, which relate how “the world” and “his own” reject him. The passage in 1:10 picks up the theme of the world from 1:9c (which ends with τὸν κόσμον) and repeats it throughout 1:10. This is a clearly discernible example of *polyptoton*, in which κόσμος is used four times in three different cases. The focus upon the world and its rejection of the Light is emphasized through a *mesodiplosis* of κόσμος + αὐτ- (in the forms of αὐτοῦ and αὐτόν), a repetition in the middle of cola of the ones being described: “the world” and “him/it” (namely the Light). They are differentiated and contrasted with the same unequivocalness as in 1:8 (in which the Light was differentiated from the witness).

In 1:11, the focus shifts from “the world” to “his own,” as the theme of rejection is repeated and elaborated. The phrase οἱ Ἰδιοί should probably be understood as the people of Israel who, in contrast to the Gentile world, ought to embrace the Word and Light of God. John 1:11 includes a second example of *polyptoton*, as neuter and masculine forms of ἴδιος are used in the two adjacent cola. The shift in case between ἴδια and ἴδιοι also signals *paronomasia*, a figure in which two words express an aural similarity, yet contain different meanings.²⁸ The significant aural play on ἴδια (“his own [home]”)²⁹ and ἴδιοι (“his own [people]”) attracts further attention to the rejection of the Light.

27 In 1:4b–5a, the Light of humankind shines in the darkness, whereas the True Light shines over (or enlightens) all humankind in 1:9a–c.

28 Cicero, *De or.* 2.256; *Rhet. Her.* 4.21.29, 4.22.32. Cf. Lausberg, *Handbuch*, §637.

29 Cf. John 19:27, in which the expression εἰς τὰ ἴδια is used to describe how the Beloved Disciple takes Mary “to his own [household].”

The reduction of the theme (from “the world” to “his own”) is clearly signaled not only by a switch in terminology, but also by a drastic change of the soundscape. John 1:11 is riddled with consonant and vowel clashes that lowers the tempo and renders a rough aural impression that fits the tragic content. Whereas the passages of 1:1–9 are quite smooth, the two cola of 1:11 include a clash at the beginning and at the end of almost every word. The following illustration displays the great difference in how many instances of hiatus (marked with orange letters), dissonant hiatus (marked with red letters),³⁰ and consonant clash (marked with blue letters) are found in the periods of 1:7 and 1:11. The difference in aural impression is distinct:³¹

- 1:7 a οὗτος ἦλθεν εἰς μαρτυρίαν
 b ἵνα μαρτυρήσῃ περὶ τοῦ φωτός,
 c ἵνα πάντες πιστεύσωσιν δι’ αὐτοῦ.
- 1:11 a εἰς τὰ ἴδια ἦλθεν
 b καὶ οἱ ἴδιοι αὐτὸν οὐ παρέλαβον.

The theme of rejection, particularly the non-acceptance by “his own [people],” is also emphasized by the fact that the two cola of 1:11 are combined into a well-formed period, which bends back at the point where the rejection is mentioned (with οὐ παρέλαβον, “did not receive/accept,” at the end of 1:11b). The period is characterized by symmetry (through the *paronomasia* of ἴδια–ἴδιοι), elongation (the second colon contains twelve syllables, whereas the first comprises only seven), and a rhythmical *clausula*. It ends with a *choree*, a metric foot of three short syllables, which is described by Dionysius of Halicarnassus as being mean and lacking in both dignity and nobility.³² The tempo shift, the unsmooth character of the passage, and the undignified *clausula* conjoin to express the baseness of Jesus’ rejection by his own people. Thus, as mentioned above, the aural impression of the period in 1:11 differs sharply from the one found in 1:7, in which the inspiring news that “all might believe” (πιστεύσωσιν) through John’s testimony is accompanied by a smooth passage, a minimal number of clashes, and a dignified and solemn *clausula*.

30 Dissonant hiatus is only found at the beginning of 1:11a, which includes a clash between the last word of 1:10b and the first of 1:11a, ἔγνω εἰς.

31 The clashes are two to five times as common in 1:11 as in all the previous passages (depending upon what type of clash and which passage you compare with).

32 Dionysius of Halicarnassus, *Comp.* 17.

Ancient lectors who in the process of public reading wanted to vocally express the changes and contrasts of John's gospel thus had ample information within the text for how to do so.

1:12–14

Following the brief pause after the period in 1:11, the rest of the second part of the Prologue consists of a longer passage about the “children of God” (1:12–13), which includes a period, after which the language of the Word is briefly echoed (1:14). Most of the cola in these passages stand in sharp contrast to where 1:11 left off. A sound map of 1:12–14 provides an overview of the features found within them:

- 1:12 a ὅσοι δὲ ἔλαβον αὐτόν,
 b ἔδωκεν αὐτοῖς ἐξουσίαν τέκνα θεοῦ γενέσθαι,
 c τοῖς πιστεύουσιν εἰς τὸ ὄνομα αὐτοῦ,

- | | |
|------|-----------------------------|
| 1:13 | a οἱ οὐκ ἔξ αἱμάτων |
| | b οὐδὲ ἐκ θελήματος σαρκὸς |
| | c οὐδὲ ἐκ θελήματος ἀνδρὸς |
| | d ἀλλ' ἐκ θεοῦ ἐγεννήθησαν. |

- 1:14 a καὶ ὁ λόγος σὰρξ ἐγένετο
 b καὶ ἐσκήνωσεν ἐν ἡμῖν,
 c καὶ ἐθεασάμεθα τὴν δόξαν αὐτοῦ,
 d δόξαν ὡς μονογενοῦς παρὰ πατρός,
 e πλήρης χάριτος καὶ ἀληθείας.

Following the clashes, slow tempo, and play of words found in 1:11, 1:12 provides a noticeably different aural impression. It contains three unadorned cola without rhetorical figures or distinctive aural features. The shift from 1:11 to 1:12 is thus characterized by slightly increased tempo, as the pace of the reading is no longer decreased by a large amount of clashes, and a lack of aural intensity.

Despite the brief pause following the end of the period in 1:11, the passage of 1:12–13 immediately picks up and advances the theme. The connection is signaled aurally through the mildly adversative δέ at the beginning of 1:12a. Whereas 1:10–11 expounds how “the world” and “his own” did not know or receive the Light (namely the Word), 1:12–13 relates the gift to those who nevertheless did receive him: the power to become “children of God.” Curiously enough, this exposition (in 1:12) is not aurally accentuated at all. In 1:13, however, the cola are combined into a period in which the intensity suddenly increases dramatically and the believers are defined as those “begotten of God.”

The four lines of 1:13 opens with a *comma* (1:13a),³³ which is followed by three cola (13b–d) that are characterized by extensive aural symmetry. The most noticeable feature is the *anaphora* of negative particle + ἐκ/ἐξ in 1:13a–c, which culminates in the modified form ἄλλ’ ἐκ in 1:13d; ἄλλ’ functions here as an exceptional sound.³⁴ There is also an example of *mesodiplosis* (of θελήματος) in 1:13b–c and of *isocolon* in 1:13b–d (9+9+9 syllables). The combination of *anaphora* and *isocolon* creates an approximate rhythm. Furthermore, the elision of an *alpha* in the phrase ἄλλ’ ἐκ increases the smoothness of 1:13d in comparison with the preceding cola. Whereas 1:13b and 1:13c begin with a phrase that creates hiatus (οὐδὲ ἐκ), the climactic colon of 1:13d has a smoother construction without hiatus, due to the elision.³⁵

The period of 1:13 thus includes distinct symmetry (through *anaphora*, *mesodiplosis*, and *isocolon*), but the aural intensity is also increased by the presence of *hyperbaton* (the predicate ἐγεννήθησαν is revealed only in the last colon, as the final word of 1:13d, whereas 1:13a–c consist of subordinate clauses), bending back (the predicate bends back towards the subject οἱ in 1:13a), and a rhythmical *clausula* (a *bacchius*, a metric foot that comprises two long syllables followed by a short). The number and combination of period features renders 1:13 into a well-formed period.

The strong rhetorical features heighten the aural intensity of 1:13 in comparison with 1:12 and an aurally noticeable climax is reached in 1:13d. That final colon of the period is initiated by an exceptional sound (ἄλλ’ ἐκ modifies the established pattern of negative particle + ἐκ/ἐξ) and ends with a combination of bending back, *hyperbaton*, and a *clausula* that is considered “altogether virile [...] and suitable for impressiveness.”³⁶ The climactic ending is aurally unmistakable and its impact is enhanced by the mixture of effects found within it. John 1:13d combines rhythm (due to *isocolon*), smoothness (due to elision in ἄλλ’ ἐκ), and unexpectedness (due to the exceptional sound of ἄλλ’ and the *hyperbaton* of ἐγεννήθησαν) with a well-turned ending suitable for impressive content.

33 The *comma* in 1:13a consists of only six syllables and it is possible that a lector would have interpreted it as part of 1:12c. The correspondences throughout 1:13 (e.g., the *anaphora* of negative particle + ἐκ/ἐξ) indicate, however, that the period begins somewhat awkwardly with a *comma*.

34 For a description of exceptional sounds, see 158–160.

35 ἄλλᾱ is not always elided in John, so the elision in 1:13d is presumably not the result of a habit or a rule to that effect. There are at least fifteen examples of ἄλλᾱ written in full and followed by a word which begins with a vowel. Three of these are instances of ἄλλᾱ + ἐ (ἄλλᾱ ἔρχεται in 4:23, ἄλλᾱ ἔγνωκα in 5:42, and ἄλλᾱ ἐν in 7:10), as in 1:13d.

36 ἀνδρώδες πάνυ [...] καὶ εἰς σεμνολογίαν ἐπιτήδειον (Dionysius of Halicarnassus, *Comp.* 17).

The curious aural effects of the syntax in 1:12–13 (such as the postponed predicate in 1:13d and the way the believers are referred to in nominative and dative alternatively)³⁷ cannot be preserved in an English translation. Nevertheless, a non-idiomatic translation, with the only purpose of showing the strange flow and climax of the Greek syntax, reveals some of its peculiarities:

But to those who received him,
 he gave power to them to become children of God,
 to those who believed in his name;
 those who,
 not by blood
 not by the will of the flesh
 not by the will of man
 but by God (they) were begotten.

The last verse of the second part of the Prologue, 1:14, lacks rhetorical figures and distinctive aural features (much like 1:6 and 1:12). There is thus a sharp contrast between the aural impression of the highly intense cola of 1:13 and the plainness of 1:14.

From the perspective of sound analysis the shift between 1:13 and 1:14 does not indicate a literary “seam” from the inclusion of an early Christian hymn. Scholars arguing for the identification of a hymn within the Prologue regularly note the abrupt change from the “poetic” lines of 1:1–5 to the straightforward prose of 1:6 and view the shift as proof that 1:1–5 includes hymnic material, whereas 1:6 do not. The same type of dramatic shift from high to low aural intensity is found in the transition from the period in 1:13, characterized by its many rhetorical figures and aural features, to the plain prose of 1:14, noticeable by its lack thereof. Ironically, 1:13 is regularly described as a redactional addition, whereas 1:14 (either parts of it or the whole verse) is deemed part of the original hymn.³⁸ Sound analysis thus raises questions regarding the validity of reconstructions of an early Christian hymn in the Prologue.³⁹

37 They are referred to with relative pronouns in nominative in 1:12a (οἱ) and 1:13a (οἱ), but with a personal pronoun in dative in 1:12b (αὐτοῖς) and a substantival participle in dative in 1:12c (τοῖς πιστεύουσιν).

38 See e.g., Brown, *John*, 1:11–14; Urban C. von Wahlde, *The Gospel and Letters of John* (3 vols.; Grand Rapids: Eerdmans, 2010), 2:1–2, 27–32.

39 For a brief history of research regarding an early Christian hymn in the Prologue, see Keener, *John*, 1:334–337; Jack T. Sanders, *The New Testament Christological Hymns: Their Historical Religious Background* (Cambridge: Cambridge University Press, 2004), 29–57.

The account of how the Word became flesh is presented in a plain narrative without rhetorical figures. The shift to first-person plural in 1:14c (ἐθεασάμεθα) may be described as an exceptional sound, however. Up until this point, all descriptions, statements, and explanations have been rendered with the typical descriptive distance of the third-person singular.

It is often stated that the shift to first-person plural reflects an eyewitness source or an inclusion of the author among the eyewitnesses.⁴⁰ Jo-Ann Brant, however, argues that it is best understood in a public reading context. The use of first-person plural bridges the distance between the events of the story and the situation of the delivery event. When the listeners hear “we have seen his glory” they are thus drawn into the story and invited to become witnesses themselves.⁴¹ Since narrative passages in the first-person plural are found both at the beginning (1:14 and 1:16) and at the end (21:24) of the gospel, Andrew T. Lincoln argues that they achieve a transition of perspective among the audience. By being included in the Prologue, listeners move from an external to an internal perspective; at the end of the gospel, the use of first-person plural in 21:24 (“This is the disciple who is testifying to these things and has written them, and we know that his testimony is true.”) enacts a transition back from the story into the contemporary setting.⁴² As we will see below, however, John 1–4 includes a number of passages in first-person plural, although most are found in dialogues. Whatever the effect of the first-person plural form, it is the only clear example in 1:14 of a signal regarding the vocal expression of the passage that the lector can pick up.

Part 3—John’s Testimony and Jesus

The third and final part of the Prologue, which consists of 1:15–18, reintroduces John the Baptist and his testimony “about him,” namely the Light (the epithet used in part 2) and the Word (the epithet used in the preceding verse, in 1:14a). This is also the part in which the identity of the Light/the Word is revealed to the listener as Jesus Christ. A sound map provides an illustration of the features found within it:

⁴⁰ Brown, *John*, 1:13; Keener, *John*, 1:411.

⁴¹ Jo-Ann A. Brant, *Dialogue and Drama: Elements of Greek Tragedy in the Fourth Gospel* (Peabody: Hendrickson, 2004), 24–25.

⁴² Andrew T. Lincoln, *Truth on Trial: The Lawsuit Motif in the Fourth Gospel* (Peabody: Hendrickson, 2000), 172. Note that Lincoln talks about “readers” rather than “listeners” or “audiences.”

- 1:15 a Ἰωάννης μαρτυρεῖ περὶ αὐτοῦ καὶ κέκραγεν λέγων·
 b₁ οὗτος ἦν ὃν εἶπον·
 b₂ ὁ ὀπίσω μου ἐρχόμενος
 c₁ ἔμπροσθέν μου γέγονεν,
 c₂ ὅτι πρῶτός μου ἦν.
- 1:16 a ὅτι ἐκ τοῦ πληρώματος αὐτοῦ ἡμεῖς πάντες ἐλάβομεν
 b καὶ χάριν ἀντὶ χάριτος·
- 1:17 a ὅτι ὁ νόμος διὰ Μωϋσέως ἐδόθη,
 b ἡ χάρις καὶ ἡ ἀλήθεια διὰ Ἰησοῦ Χριστοῦ ἐγένετο.
- 1:18 a θεὸν οὐδεὶς ἑώρακεν πώποτε·
 b μονογενὴς θεὸς ὁ ὢν εἰς τὸν κόλπον τοῦ πατρὸς
 c ἐκεῖνος ἐξηγήσατο.

John 1:15 marks a transition in the flow of thought; the narrator's voice for the first time makes way for the voice of John the Baptist. The transition is indicated aurally. John 1:15a opens in the narrator's voice and in the same type of plain prose and low aural intensity that is found in 1:14a–e. As the lector switches to the voice of John, however, in 1:15b₂,⁴³ the aural intensity is heightened with a *mesodiplosis* of preposition + μου. The constant variation of prepositions (ὀπίσω, ἔμπροσθεν, and πρῶτος), as well as the images that they evoke, attracts further attention.

The next verse, 1:16, is less intense than 1:15, a fact that could be interpreted as a shift of the focus back to the narrator. 1:16 is not quite as plain as 1:14 and 1:15a, however. It contains a first-person plural verb (ἐλάβομεν), which is further emphasized by the inclusion of the subject (ἡμεῖς). As in 1:14, this attracts attention and confirms the changed character of the listening experience.⁴⁴ It also twice repeats χάρις (in the peculiar phrase χάριν ἀντὶ χάριτος, “one grace against another grace” or perhaps “grace upon grace”),⁴⁵ which functions as a connective word between the second and third parts of the Prologue (it occurs in 1:14e of part 2, as well as in 1:16b and 1:17b of part 3). The aural intensity of 1:16 is thus not as different from 1:15 as to indicate a shift in speaker. In fact, it is not possible to determine without a doubt whether the cola of 1:16–18 are spoken by John the Baptist or the narrator.⁴⁶

43 I.e., in the second *comma* of 1:15b. John 1:15b, as well as 1:15c, comprises two *commata*, each with its own verbal form (yet too short to constitute cola by themselves).

44 See the discussion of ἐθεασάμεθα in 1:14c.

45 Cf. C. Blumenthal, “Χάρις ἀντὶ χάριτος,” *ZNW* 92 (2001): 290–294.

46 Brant, *John*, 35.

The fact that the text does not signal when the voice of John the Baptist ends and the narrator's voice resumes is a reminder of the many choices lectors need to make in order to read the text aloud.⁴⁷ It is quite possible to read the Prologue silently without deciding upon whether 1:16–18 is spoken by the narrator or John the Baptist. When reading aloud for an audience, however, the lector must choose how to pronounce the verses. If they are read aloud with the same voice as in 1:15, the listeners will assume that they are spoken by John the Baptist; if not, they will interpret them as coming from the narrator. There is no middle ground here; the lector must always choose how to pronounce a colon or a passage, even in dubious cases.⁴⁸

In 1:17, the aural intensity rises again as the identity of the subject of the Prologue is revealed. The two cola include a *mesodiplosis* of *διὰ*, an additional repetition of *χάρις*, and some value-laden words put in parallel and contrasting positions (for example law–grace and truth; Moses–Jesus Christ). The result is a heightened intensity at the point where the identity of the Word/the Light is finally disclosed. The intensity does not match 1:1–2, however, and the cola do not produce an aural peak.

Following the contrast and unveiling of 1:17, the final verse of the Prologue (1:18) provides a restrained conclusion to the section. The three cola lack rhetorical figures, but are nevertheless combined into a period, which lends some smoothness to the otherwise unadorned completion. The flow and smoothness of the period is also increased by a low frequency of hiatus. The shift between 1:17 and 1:18 in terms of smoothness can be seen in the sound map below. Whereas 1:17 displays many instances of hiatus (and one of dissonant hiatus), 1:18 includes only a single example of such a clash of vowels:

- 1:17 a ὅτι ὁ νόμος διὰ Μωϋσέως ἐδόθη,
 b ἡ χάρις καὶ ἡ ἀλήθεια διὰ Ἰησοῦ Χριστοῦ ἐγένετο.
 1:18 a θεὸν οὐδεὶς ἑώρακεν πώποτε·
 b μονογενὴς θεὸς ὃς ὢν εἰς τὸν κόλπον τοῦ πατρὸς
 c ἐκεῖνος ἐξηγήσατο.

The period in 1:18 is well-formed and contains several period features. It includes *hyperbaton* (the predicate of 1:18b is revealed in 1:18c, although the

47 Cf. Rhoads, “Biblical,” 175, although he primarily refers to the choices of a modern performer.

48 As mentioned, if the lector fails to make an active choice on 1:16–18, the listeners will interpret them as words spoken by the narrator, since that has been the dominant voice of the gospel this far.

subject is then stated to be ἐκεῖνος, which in turn refers back to μονογενὴς θεός), bending back (the omitted object of ἐξηγήσατο in 1:18c is the same θεόν as is found in 1:18a; alternatively it may be an implicit αὐτόν, which in turn refers to θεόν), and a rhythmical *clausula*, although of a weak type (*pyrrhic*, a metric foot of two short syllables, which is considered unimpressive by Dionysius of Halicarnassus).⁴⁹

The presentation of Jesus as μονογενὴς θεός (“unique God” or perhaps “God the only son”) in 1:18b functions as an *inclusio* of 1:1c, where he (as the Word) was also presented as θεός. The Prologue thus begins and ends with a shocking announcement (it could possibly even be described as a hyperbolic statement),⁵⁰ at least in terms of first-century Jewish mentality. Whereas the Prologue opens with extreme intensity and a climax in the announcement that identifies the Word with God, it ends in a quite plain, albeit smooth, period which repeats the basic message about Jesus’ identity. What was presented as a shocking revelation in 1:1, and thus was accompanied by a multitude of rhetorical figures and distinctive aural features, is in 1:18 treated as an established fact, related in a smooth but not aurally intense manner.

Testimonies to Jesus (1:19–51)

The remaining parts of chapter 1 have rightly been called a second introduction to John’s gospel.⁵¹ The first chapter as a whole constitutes a complete introduction and there are several points of connection and continuity between the grand-perspective Prologue and the testimonies and public ministry of 1:19–51.⁵²

Following the summary of the gospel found in the Prologue, 1:19 opens the narrative proper, which describes the life and glorification of Jesus. John 1:19–51 consists of two basic stories; the first relates how John the Baptist witnesses about himself and about Jesus (1:19–34) and the second how Jesus calls disciples (1:35–51). The focus of these two stories is not upon actions, however, but rather upon the testimonies to Jesus that they contain. Even John the Baptist’s witness about himself simultaneously points to Jesus and evokes identifications that will be made about him.

49 Dionysius of Halicarnassus, *Comp.* 17.

50 Cf. Nässelqvist, “Stylistic Levels,” 46.

51 Cf. R. Alan Culpepper, *The Gospel and Letters of John* (Nashville: Abingdon, 1998), 120; Edwyn Clement Hoskyns, *The Fourth Gospel* (2nd revised ed.; London: Faber and Faber, 1947), 167.

52 Kim, “Relationship,” 323–324.

Part 1—The Interrogation of John

Part 1, which comprises 1:19–28, revolves around the questioning of John the Baptist by emissaries that are sent by “the Jews from Jerusalem.” This part is closely connected to themes raised in the Prologue, for example, the description of John the Baptist as a witness. It employs aspects of trial scenes, such as the abrupt question in 1:19c, and the use of verbs that are common in judicial contexts in 1:20, which gives the audience the impression that the questions put to John function more as an interrogation than a conversation.

1:19–23

A sound map provides an overview of the features found within the first half of part 1, which comprises 1:19–23:

- 1:19 a καὶ αὕτη ἐστὶν ἡ μαρτυρία τοῦ Ἰωάννου,
 b ὅτε ἀπέστειλαν οἱ Ἰουδαῖοι ἐξ Ἱεροσολύμων ἱερεῖς καὶ Λευίτας
 c ἵνα ἐρωτήσωσιν αὐτόν· σὺ τίς εἶ;
 1:20 a καὶ ὡμολόγησεν καὶ οὐκ ἡρνήσατο,
 b καὶ ὡμολόγησεν ὅτι ἐγὼ οὐκ εἰμὶ ὁ Χριστός.
 1:21 a καὶ ἠρώτησαν αὐτόν· τί οὖν; σὺ Ἥλίας εἶ;
 b καὶ λέγει· οὐκ εἰμὶ. ὁ προφήτης εἶ σὺ;
 c καὶ ἀπεκρίθη· οὐ.
 1:22 a εἶπαν οὖν αὐτῷ· τίς εἶ;
 b ἵνα ἀπόκρισιν δώμεν τοῖς πέμψασιν ἡμᾶς·
 c τί λέγεις περὶ σεαυτοῦ;
 1:23 a ἔφη· ἐγὼ φωνὴ βοῶντος ἐν τῇ ἐρήμῳ·
 b εὐθύνετε τὴν ὁδὸν κυρίου,
 c καθὼς εἶπεν Ἡσαΐας ὁ προφήτης.

John 1:19 opens with the statement that what follows is “the testimony of John.” This is an aural echo of 1:6–7, although the connection is neither strictly verbatim nor operates with an identical denotation of μαρτυρία.⁵³ The first two cola (1:19a–b) are unadorned, of low aural intensity, and differ significantly in length (14 and 23 syllables, respectively). This manner of introducing a new part resembles the opening cola of part 2 (1:6a–b) and 3 (1:15a–b₁) of the Prologue and recurs at the beginning of most parts of John 1–4. With the exception of

53 John’s name is found in 1:6b and it is followed by the statement in 1:7a that he came εἰς μαρτυρίαν, “as a witness.” The name recurs in 1:19a together with the noun μαρτυρία, although here with the meaning “testimony.”

John 1:1, most parts open with a few cola of low aural intensity that describe the setting in terms of time, place, theme, or characters that are present. Changes to the aural intensity are usually only found after this low-key beginning.

The introductory sentence ends in 1:19c with a ἵνα clause, which in turn initiates an interrogatory passage with numerous repetitions throughout 1:19c–22a. As shown in the sound map, each colon begins with a speech verb (not counting conjunctions, such as καί or ἵνα) and includes at least one of the sounds that are repeated in roughly parallel positions throughout the passage (mainly οὐ-, as in the negative οὐκ, αὐτ-, as in the pronoun αὐτός, and εἶ). The repetitions include *anaphora* of ὡμολόγησεν in 1:20a–b, *mesodiplosis* of οὐ- in 1:20a–21c, and *epistrophe* of εἶ in 1:19c–22a.

The aural intensity of the interrogatory passage (1:19c–22a) differs from the intensity of the introductory cola (1:19a–b) and the cola that follow immediately after it (1:22b–23c). The contrast is especially noticeable in the middle of the passage (in 1:20a–b), in which the aural intensity is heightened through a forceful combination of rhetorical figures and aural features. A separate sound map reveals the features involved:

- 1:20 a₁ καὶ ὡμολόγησεν
 a₂ καὶ οὐκ ἡρνήσατο,
 b₁ καὶ ὡμολόγησεν
 b₂ ὅτι ἐγὼ οὐκ εἰμὶ ὁ Χριστός.

As indicated in the sound map above, 1:20a–b consists of four parallel *commata* of similar length (6+6+6 syllables, followed by an elongated final *comma* of 10 syllables).⁵⁴ This instance of *isocolon* creates an approximate rhythm, especially as it is combined with parallel beginnings, yet the numerous instances of hiatus decrease the tempo, create a rough aural impression, and destroy much of the rhythm.⁵⁵ The tempo declines even more in 1:20b₂ and the three instances of hiatus (one of which is dissonant) found within it attract further attention to the delayed disclosure of John's denial (which is achieved through the triple speech verbs; confess–deny–confess): “I am not the Messiah.”

The climax of the passage is thus found in 1:20b₂, in John's peculiar answer to the question “Who are you?” By vocally expressing John's confession about who he is *not*, rather than explain who he is (which would be the expected response

54 They do not combine into a period, however, since there is no bending back at the end.

55 50% of the words begin with a clash of vowels, which amounts to roughly twice as many instances of hiatus as in the rest of John 1.

to the question “Who are you?”), the lector not only sustains the distinction between the status of John and Jesus for the listeners, but also actualizes a crucial title that subsequently will be given to Jesus. Although John denies that he is the Messiah, the very mentioning of the title creates the expectancy among listeners that the rightful Messiah will be identified (which he also is; explicitly in 1:41).

The repetitions and the heightened aural intensity continue throughout 1:19c–22a. John 1:21a repeats 1:19c with minimal variations by shifting and adding a few words (for example, the change of τίς into Ἠλίας results in the more pointed question: “Are you Elijah?” instead of the previous “Who are you?”). One of the additions is οὐν, which by being positioned in the middle of the colon connects it to the *mesodiplosis* of οὐ- found in 1:20a–b. That aural pattern is thus sustained (even though οὐν is not a negative, as the other examples) and continues into 1:21b–c.

The aural intensity of 1:21a–22a partly depends upon the use of deictic pronouns, grammatically superfluous personal pronouns that are included for emphasis or effect and in this context accentuate the denial of John the Baptist.⁵⁶ These are found in the form of σύ in the questions put to John (in 1:19c, 1:21a, and 1:22b) and as ἐγώ in John’s denial (in 1:20b). The inclusion of deictic pronouns underlines the interrogatory and confrontational tone of the dialogue. This antagonistic nature of the passage bolsters the aural impression of it in public reading and strengthens the rough character of 1:20a–b, which emerges from the vowel clashes (see above). The use of deictic pronouns furthermore coincides with—and thus attracts attention to—John the Baptist’s three denials. The first instance of a deictic pronoun opens the antagonistic passage: “Who are *you*?” (1:19c). The other three appear in the context of presenting important titles, which John denies for himself: one in 1:20b (“I am not the Messiah”), another in 1:21a (“Are *you* Elijah?” to which he answers “I am not”), and the last in 1:22b (“Are *you* the Prophet?” to which he answers “No”).⁵⁷ Although most emphasis is directed towards John’s confession of not being the Messiah, the passage includes a triple denial, which actualizes three titles that could be used of Jesus.

From 1:22b and onwards, the aural intensity decreases as the repetitions cease. There is still continuity with the preceding passage, however, both in

56 A more fitting term in this context would be *acroastic* pronouns (from ἀκρόασις, “hearing”), due to the aural effect that the grammatically superfluous pronoun produces.

57 Note that 1:21c, with only six syllables, is too short to constitute a colon, yet the sound structures of the passage, in which each colon begins with a speech verb and most include the sound οὐ in the middle, indicate that it functions as a distinct line.

terms of content and aural impression. Throughout 1:19c–21c and 1:22a–23c, most cola begin with a speech verb. In 1:22b, a parallel is found in a noun indicating speech (ἀπόκρισιν, “answer”). Thus eleven of the twelve cola of 1:19c–23c include a speech verb or a noun denoting speech at their beginning.⁵⁸ By contrast, the following twelve cola (1:24–28) include only four speech verbs (two of which are not found at the beginning of cola).

1:24–28

The story seems to start over in 1:24 with a new group of enquirers, those sent “from the Pharisees.” The following verse makes it clear, however, that they have been present all along, since they reiterate John’s denial of being the Messiah, Elijah, or the Prophet. There are no signals in the text, which the lector can identify and vocally express in public reading, that clearly identify or delimit this group (“the Pharisees”) from the one mentioned in 1:19 (“the Jews from Jerusalem”). A sound map of the remaining cola of part 1 (1:24–28) provides an overview of the features found within it:

1:24 a καὶ ἀπεσταλμένοι ἦσαν ἐκ τῶν Φαρισαίων.

1:25 a₁ καὶ ἠρώτησαν αὐτὸν

a₂ καὶ εἶπαν αὐτῷ·

b₁ τί οὖν βαπτίζεις

b₂ εἰ σὺ οὐκ εἶ ὁ Χριστὸς

c₁ οὐδὲ Ἠλίας

c₂ οὐδὲ ὁ προφῆτης;

1:26 a ἀπεκρίθη αὐτοῖς ὁ Ἰωάννης λέγων·

b ἐγὼ βαπτίζω ἐν ὕδατι·

c₁ μέσος ὑμῶν ἔστηκεν

c₂ ὃν ὑμεῖς οὐκ οἴδατε,

1:27 a ὁ ὀπίσω μου ἐρχόμενος,

b οὗ οὐκ εἰμί ἐγὼ ἄξιος

c ἵνα λύσω αὐτοῦ τὸν ἱμάντα τοῦ ὑποδήματος.

1:28 a ταῦτα ἐν Βηθανίᾳ ἐγένετο πέραν τοῦ Ἰορδάνου,

b ὅπου ἦν ὁ Ἰωάννης βαπτίζων.

Following the low-key introduction in 1:24, John 1:25 includes six parallel *commata*, which combine into three cola. The *commata* are of similar length and

⁵⁸ Such a noun is also found in 1:23a: φωνή, “voice.”

contain several features of symmetry. John 1:25a includes a combination of *epistrophe* and *polyptoton* of αὐτ-/αὐτός and 1:25b–c comprises both *mesodiplosis* of οὐ- and parallel titles/names (Χριστός, Ἡλίας, and προφήτης) at the end of three *commata*. These features heighten the aural intensity and attract attention to the question of why John baptizes, as well as to the names/titles reiterated. When the enquirers relate John's confession of not being the Messiah (in 1:25b₂), a deictic pronoun is used for emphasis, which again gives prominence to this specific title above the others (compare how the titles are presented in 1:20b–21b and how the climax is found in 1:20b, when the title “the Messiah” is considered).

John 1:26a constitutes another low-key introductory statement, which signals that John answers the question. It is followed by a period that covers 1:26b–27c. It includes the actual answer to the question, a contrasting comparison of himself and Jesus. Jesus' name is not mentioned, yet there is a clear aural reference to him in 1:27a, which consists of a direct quote of John the Baptist's first words in the gospel in 1:15b₂ (ὁ ὀπίσω μου ἐρχόμενος, “he who comes after me”). The phrase functions as a reference to Jesus in both of these instances (shortly after 1:15b₂, in 1:17b, Jesus is identified as the object of John's words).

The period in 1:26b–27c is well-formed and includes several period features: symmetry (*anaphora* and *polyptoton* of ὁ/ὅ in 1:26c₂–27b), elongation (1:27c comprises 16 syllables, whereas the earlier cola consists of 9 + 14 + 9 + 9 syllables), and bending back. It does not end with a rhythmical *clausula*, however, but on a catalectic syllable (-τος), which means that the colon consists of a metrically incomplete line.

An abrupt tempo shift occurs in the middle of the period, in 1:27a–b, as the two cola contain vowel clashes between two-thirds of the words. This amounts to well over twice the usual amount in John 1. The shift in aural impression, from no instances of hiatus in 1:26c to a high frequency of them in 1:27a–b, can be seen below:

- 1:26 c₁ μέσος ὑμῶν ἔστηκεν
 c₂ ὃν ὑμεῖς οὐκ οἶδατε,
 1:27 a ὁ ὀπίσω μου ἐρχόμενος,
 b οὗ οὐκ εἰμι ἐγὼ ἄξιος

The result of the many instances of hiatus is a significant drop in tempo, which attracts attention to 1:27a–b, two cola that are already aurally stressed by symmetry. The reference to Jesus (1:27a) and the unworthiness of John in connection with Jesus (1:27b) are thus noticeably emphasized.

Part 1 ends with an unadorned low-key closing in 1:28. It describes the geographic location of the scene which has just ended and contains no rhetorical figures or distinctive aural features.

Part 2—The Testimony of John

Part 2, which comprises 1:29–34, describes John the Baptist’s testimony about Jesus as he sees him approaching. It includes clear connections with the Prologue, in the form of an almost verbatim reiteration of John’s first words about Jesus (from 1:15), as well as with the previous part, in a readdress of the baptizing ministry of John and a comparison with that of Jesus. It also incorporates several extensive internal repetitions of more than a key word, either of a short phrase or of a complete colon. These are regularly found in parallel positions, which make them aurally perceptible even though they are separated by several cola.⁵⁹ In order to provide an overview of these repetitions, the following sound map comprises all of part 2:

- 1:29 a τη ἐπαύριον βλέπει τὸν Ἰησοῦν ἐρχόμενον πρὸς αὐτόν,
 b καὶ λέγει· Ἴδε ὁ ἀμνὸς τοῦ θεοῦ
 c ὁ αἴρων τὴν ἁμαρτίαν τοῦ κόσμου.
- 1:30 a οὗτός ἐστιν ὑπὲρ οὗ ἐγὼ εἶπον·
 b ὀπίσω μου ἔρχεται ἄνθρωπος
 c₁ ὃς ἔμπροσθέν μου γέγονεν,
 c₂ ὅτι πρῶτός μου ἦν.
- 1:31 a καγὼ οὐκ ᾔδειν αὐτόν,
 b ἀλλ’ ἵνα φανερωθῇ τῷ Ἰσραὴλ
 c διὰ τοῦτο ἦλθον ἐγὼ ἐν ὕδατι βαπτίζων.
- 1:32 a καὶ ἐμαρτύρησεν Ἰωάννης λέγων ὅτι
 b τεθέαμαι τὸ πνεῦμα καταβαῖνον ὡς περιστεράν ἐξ οὐρανοῦ,
 c καὶ ἔμεινεν ἐπ’ αὐτόν·
- 1:33 a καγὼ οὐκ ᾔδειν αὐτόν,
 b ἀλλ’ ὁ πέμψας με βαπτίζειν ἐν ὕδατι ἐκεῖνός μοι εἶπεν·
 c ἐφ’ ὃν ἂν ἴδῃς τὸ πνεῦμα καταβαῖνον καὶ μένον ἐπ’ αὐτόν,
 d οὗτός ἐστιν ὁ βαπτίζων ἐν πνεύματι ἁγίῳ.
- 1:34 a₁ καγὼ ἑώρακα,
 a₂ καὶ μεμαρτύρηκα
 b ὅτι οὗτός ἐστιν ὁ υἱὸς τοῦ θεοῦ.

59 These are οὗτός ἐστιν (in 1:30a, 1:33d, and 1:34b), καγὼ οὐκ ᾔδειν αὐτόν (in 1:31a and 1:33a), and τὸ πνεῦμα καταβαῖνον (in 1:32b and 1:33c).

Part 2 opens with a low-key introductory colon in 1:29a (compare 1:19a–b and 1:24a), which describes the context in terms of time (“the next day”) and characters present (John sees Jesus coming towards him). In 1:29b, there is a transition from introductory statements in the voice of the narrator to a monologue in the voice of John the Baptist, which opens with John bestowing another title upon Jesus: “the Lamb of God.” The two cola of 1:29b–c are slightly more aurally intense than 1:29a, although not enough to emphasize this presumably important statement. The change in aural impression is produced by *homoioтелеuton* of -ου at the end of both cola, which together with identical colon length (11 + 11 syllables, which—although symmetric—stretches over too few cola to constitute a clear example of *isocolon*) creates an approximate rhythm.⁶⁰

The aural intensity rises significantly in John 1:30a–c as the passage alludes to 1:15 and repeats parts of it (the three phrases about him “who comes after me”) almost verbatim.⁶¹ The intensity of this already noticeable passage (see the analysis of 1:15b–c, above) is bolstered by expanding the symmetry (preposition + μου, yet in the form of preposition + -ου) to the introductory colon (1:30a). The familiar lines, the play on words with four different prepositions, and the *mesodiplosis* of -ου combine to attract attention to it.

John 1:31–33 mainly comprises low-intensity cola, yet many of the key words and phrases that are repeated in part 2 occur in this passage. John 1:31a–c comprises three unadorned cola, in which John returns to the theme of baptism. John 1:32a consists of a low-key introduction, which uses the verb μαρτυρέω (thus echoing 1:7, 1:8, 1:15, and possibly 1:19, while at the same time reiterating that his accounts of, and comparisons with, Jesus constitute a “testimony” about him) to initiate the story of how the Spirit descended and remained on Jesus. The intensity rises temporarily in 1:32c–33a, as the two cola create an approximate rhythm by combining *anaphora* (καί/κα-) and *epistrophe* (αὐτόν) with equal colon length (7 + 7 syllables). 1:33a also reiterates 1:31a verbatim, which lends additional emphasis to the notion that John had not known who Jesus really was when he first saw him. This in turn creates the expectation that John *now* knows who Jesus really is (an indication of this was given in 1:29, when he called him “the Lamb of God”) and that he will reveal this identity (which he

60 The *homoioтелеuton* occurs at τοῦ θεοῦ and τοῦ κόσμου, respectively. Note that this type of *homoioтелеuton* appears frequently in an inflectional language such as Greek. There is some justification for noting this example, however, since the equal length of the cola and the parallel positioning of the rhyming endings (on the ninth and eleventh syllables) create an approximate rhythm.

61 The only differences are that ἐρχόμενος of 1:15b₂ is changed into ἔρχεται ἄνθρωπος and that the phrase from 1:15c₁ is preceded by the relative pronoun ὅς.

does, in 1:34b). In 1:33b–d, the account continues and focuses on the contrast between the baptismal practices of John and Jesus. Despite reiterations of the descent of the Holy Spirit (in 1:33c, of 1:32b) and of an identification formula (οὗτός ἐστιν), these cola remain aurally unstressed.

Part 2 ends with 1:34, in which the intensity rises again when John finally confers a title upon Jesus: “the Son of God.” John 1:34a consists of two parallel *commata* of equal length (6 + 6 syllables), which (similarly to 1:32c–33a) create an approximate rhythm in combination with *anaphora* (κα-/καί) and *epistrophe* (-ρακα/-ρηκα). This raises the intensity in preparation for the final colon of this part, especially as John the Baptist again uses the verb μαρτυρέω to emphasize that this is his testimony (which also is based upon his own act of eye witnessing: “I have seen and I have witnessed”). The final colon, 1:34b, reiterates the identification formula οὗτός ἐστιν (“this is ...”) and then reveals that Jesus is “the Son of God.”

Part 3—The First Disciples

Part 3, which comprises 1:35–42, describes how Jesus interacts with disciples of John the Baptist and how this leads to the identification of Jesus as the Messiah.

1:35–39

A sound map provides an overview of the features found within the first half of this part, which comprises 1:35–39:

- 1:35 a τῇ ἐπαύριον πάλιν εἰστήκει ὁ Ἰωάννης καὶ ἐκ τῶν μαθητῶν αὐτοῦ δύο,
 1:36 a καὶ ἐμβλέψας τῷ Ἰησοῦ περιπατοῦντι λέγει·
 b ἴδε ὁ ἀμνὸς τοῦ θεοῦ.
 1:37 a καὶ ἤκουσαν οἱ δύο μαθηταὶ αὐτοῦ λαλοῦντος
 b καὶ ἠκολούθησαν τῷ Ἰησοῦ.
 1:38 a στραφεῖς δὲ ὁ Ἰησοῦς καὶ θεασάμενος αὐτοὺς ἀκολουθοῦντας
 b λέγει αὐτοῖς· τί ζητεῖτε;
 c οἱ δὲ εἶπαν αὐτῷ· ῥαββί
 d₁ ὃ λέγεται μεθερμηνευσόμενον διδάσκαλε,
 d₂ ποῦ μένεις;
 1:39 a₁ λέγει αὐτοῖς·
 a₂ ἔρχεσθε
 a₃ καὶ ὄψεσθε.
 b₁ ἦλθαν οὖν
 b₂ καὶ εἶδαν ποῦ μένει,
 c καὶ παρ’ αὐτῷ ἔμειναν τὴν ἡμέραν ἐκεῖνην·
 d ὥρα ἦν ὡς δεκάτη.

Part 3 opens with yet another low-key introduction (1:35a–36a), which describes the setting in terms of time (“the next day”) and characters (John with two disciples, while Jesus is walking by). Immediately following this (in 1:36b), John says: “Look, the Lamb of God” (a reiteration of parts of 1:29b). Although this identification of Jesus previously has been made in the voice of John, it is nevertheless aurally unstressed here (even more so than in 1:29b) and it is quickly overpowered by the more intense cola that follow.

John 1:37 comprises two such aurally intense cola. They include *anaphora* (καὶ ἡχ-) and a weaker *homoioteleuton* (-σαν). Both figures are found in identical or similar words in parallel position at the beginning of the cola (καὶ ἤκουσαν in 1:37a and καὶ ἠκολούθησαν in 1:37b).

John 1:38 opens with a low-intensity description of how Jesus sees John’s disciples following him (1:38a), after which follows the gospel’s first words in the voice of Jesus: “What do you seek?” The quote lends itself to be interpreted as an existential question directed to the listeners (as well to John’s disciples in the story),⁶² yet the lack of emphasis on both the quote and the colon in which it is found (1:38b) suggests that it is not readily perceived that way by lecturers. The following two cola (1:38c–d) describe the curious answer of the apparently perplexed disciples: “Rabbi, [...] where do you stay?” Similarly to 1:36b, the title (although “rabbi” is of much lesser significance than the ones already presented—the Messiah, Elijah, the Prophet, the Lamb of God, and the Son of God) is not aurally emphasized, not even by the translation given: “which translated means teacher.”

The aural impression of the text in public reading changes again in 1:39. Up until now, the low-intensity cola have primarily been connected through a repetition of speech verbs (compare 1:19c–23c) that guide the audience through the dialogue. The last one of these is found in 1:39a₁, after which the aural impression of the story changes. John 1:39a–b, in which Jesus’ answer and the reaction of the disciples are described, consists of brief *commata* that are characterized by both rhythm and rhyme. Following an introductory “He says to them,” the concise quote is given in two *commata* (1:39a_{2–3}): “Come and see.”

The emphasis attracted by *homoioteleuton* (-σθε) and approximate rhythm (due to parallel segments of three short syllables each in ἔρχεσθε and ὁψεσθε) in 1:39a–b indicates that the words are understood not only as parts of an historical event, but rather as an exhortation directed to the listeners who are hearing it read aloud. The notion that the quote is an invitation to the listeners to come

62 Cf. Culpepper, *John*, 122; Douglas Estes, *The Questions of Jesus in John: Logic, Rhetoric and Persuasive Discourse* (Leiden: Brill, 2013), 105–107.

and witness Jesus' glory for themselves is supported by the equally intense *commata* that follows. John 1:39b similarly comprises two *commata* characterized by symmetry (*homoiooteleuton* of -αν and repetition of ου, in parallel positions) and approximate rhythm (due to parallel segments of three long syllables each in the phrases ἦλθ^{αν} οὖν and εἶδ^{αν} ποῦ), both of which echo Jesus' quote in the previous *commata*. The expectations inherent in Jesus exhortation ("Come and see") are thus immediately met by the disciples ("They came and saw"), which accentuates that the reaction of the disciples is paradigmatic for the listeners.

The first half of part 3 ends with two low-key cola (1:39c–d) that describe the time and the fact that the disciples remain with Jesus that day.

1:40–42

The second half of part 3, which consists of 1:40–42, seems to describe how Andrew, one of the two disciples of John the Baptist, finds his brother Simon and brings him to Jesus. Aurally, however, in a public reading context, much of the focus is directed to titles and names. The passage includes multiple repetitions of both euphonious and dissonant sounds that attract the attention of listeners. A sound map provides an overview of the features:

1:40	a	ἦν Ἀνδρέας	ὁ ἀδελφός	Σίμωνος Πέτρου
	b	εἷς ἐκ τῶν δύο τῶν ἀκουσάντων	παρὰ	Ἰωάννου
	c	καὶ ἀκολουθησάντων αὐτῷ·		
1:41	a	εὗρίσκει οὗτος πρῶτον τὸν ἀδελφὸν τὸν ἴδιον	Σίμωνα	
	b	καὶ λέγει αὐτῷ· εὗρήκαμεν	τὸν	Μεσσίαν
	c	ὃ ἐστὶν μεθερμηνεύμενον	Χριστός.	
1:42	a	ἦγαγεν αὐτὸν πρὸς	τὸν	Ἰησοῦν.
	b	ἐμβλέψας αὐτῷ	ὁ	Ἰησοῦς εἶπεν·
	c	σὺ εἶ Σίμων ὁ υἱὸς	Ἰωάννου,	
	d	σὺ κληθήσῃ Κηφᾶς ὃ ἐρμηνεύεται	Πέτρος.	

The most powerful—and unparalleled—feature of 1:40–42 is that nine of the ten cola include a name or a title at the end of the colon, in an aurally distinct position. The only colon without such an ending (1:40c) is tightly connected to the previous (1:40b) through overlapping aural features. The majority of the passage gives a rough aural impression; 1:40a–42a contains numerous consonant clashes and dissonant vowel clashes. These unsmooth features are more than twice as common in 1:40a–42a as in the rest of John 1.⁶³

63 The rough features of 1:40–42 are indicated below (hiatus with orange letters, dissonant

The presentation of names and titles at the end of cola is initiated in the otherwise unremarkable 1:40a, yet already in 1:40b it is combined with other rhetorical figures and aural features. John 1:40b–c includes *homoioteleuton* of -ων, a series of euphonious o-sounds (ω), and repetition of ἀκ- and -σάντων in a play of words on ἀκουσάντων, “having heard,” and ἀκολουθησάντων, “having followed.” The result—when combined with the unsmooth features mentioned above—is a mixed aural impression, which is both rhythmic and rough. It attracts attention to Andrew as the first disciple, to his relocation from John to Jesus, and to the key words “hear” and “follow.”

In 1:41a, Andrew finds his brother Simon, a fact that might have been commonplace, yet in this context proves that he reacts like an ideal disciple. He not only hears and follows Jesus, he also goes and tells others about him. The choice of terminology (εὕρισκω, “find”) moreover resonates with the frequency and importance of seek-and-find language in 1:35–41 (compare with Jesus’ first words, in 1:38b: “What do you seek?”).⁶⁴ The predicate (εὕρισκει) is not only found at the beginning of the colon (the most noticeable position, since the end is taken by a name), it is also heavily emphasized aurally by being preceded and followed by dissonant hiatus (αὐτῷ· εὕρισκει οὗτος). Furthermore, the colon is accentuated by a compact *homoioteleuton* of -ον, which makes it clearly rhythmic while simultaneously being rough due to the many instances of consonant clashes and hiatus (similarly to 1:40b–c).

The following colon, 1:41b, contains what is commonly regarded as the climax of this story, when Andrew says to Simon: “I have found the Messiah.” Three things are important to note about this colon, however. First, Andrew uses εὕρισκω (“find”) to describe his meeting with Jesus. Second, Messiah in this colon

hiatus with red letters, consonant clash with blue letters, and dissonant consonant clash with green letters):

- 1:40 a ἦν Ἀνδρέας ὁ ἀδελφὸς Σίμωνος Πέτρου
 b εἷς ἐκ τῶν δύο τῶν ἀκουσάντων παρὰ Ἰωάννου
 c καὶ ἀκολουθησάντων αὐτῷ·
- 1:41 a εὕρισκει οὗτος πρῶτον τὸν ἀδελφὸν τὸν ἴδιον Σίμωνα
 b καὶ λέγει αὐτῷ· εὕρηκαμεν τὸν Μεσσίαν
 c ὃ ἐστὶν μεθερμηνεύμενον Χριστός.
- 1:42 a ἦγαγεν αὐτὸν πρὸς τὸν Ἰησοῦν.
 b ἐμβλέψας αὐτῷ ὁ Ἰησοῦς εἶπεν·
 c σὺ εἶ Σίμων ὁ υἱὸς Ἰωάννου,
 d σὺ κληθήσῃ Κηφᾶς ὃ ἐρμηνεύεται Πέτρος.
- 64 Kasper Bro Larsen, *Recognizing the Stranger: Recognition Scenes in the Gospel of John* (Leiden: Brill, 2008), 104.

is expressed with the term Μεσσίας;⁶⁵ in 1:20b and 1:25b the term Χριστός was used and that is also the case in the following colon (1:41c), which translates Μεσσίας as Χριστός. Third, and most important, none of the two cola in 1:41b–c, which both end with important titles bestowed upon Jesus (Μεσσίας and Χριστός), are aurally emphasized. The intensity of the previous cola points to 1:41b, however, and the double instances of dissonant hiatus (λέγει αὐτῷ· εὐρήκαμεν) reduces the tempo at the precise moment when Andrews begins his confession. The two titles are also positioned at the end of the cola where they might attract much attention. Despite these features, 1:41b–c cannot be described as emphasized to a greater degree than the previous three cola (1:40b–41a) and they therefore do not create an aural peak around the announcement of Jesus as Μεσσίας/Χριστός.

The final verse of part 3 opens with Andrew fulfilling his role as an ideal disciple, as he takes Simon to Jesus (1:42a).⁶⁶ This colon is slightly less rough than the rest of 1:40a–42a and there is an almost complete absence of consonant clashes and dissonant hiatus in the final three cola (1:42b–d).⁶⁷ John 1:42b–d includes another dissonant and attention-attracting feature, however: a frequent repetition of hissing s-sounds. These are found primarily at the beginning and at the end of the cola; the same is true of the names and titles, which in 1:42c–d are found not only at the end of cola, but also at the beginning.

The focus on names/titles thus intensifies in the last cola of part 3, particularly as Jesus has seen Simon, identifies him (σὺ εἶ Σίμων), and states that he will be called Cephas (σὺ κληθήσῃ Κηφᾶς). These two statements are further emphasized by deictic pronouns (σὺ). At the end of part 3, there is thus once again a focus upon titles, although on this occasion it is varied by being combined with names.

It has been argued that the title Cephas (Aramaic, “Rock”) should be understood as positive and emphasizing Simon Peter’s trustworthiness,⁶⁸ while others hold that it “seems to signify intransigence or thickheadedness.”⁶⁹ The fact that Andrew receives the honor of being the first disciple of Jesus in this gospel, as well as the one who confesses him as the Messiah, may indicate that Cephas should be understood positively. The material at hand in this part is not substantial enough to decide this issue of the complex character of Simon

65 This Aramaic term is only used here and in 4:25.

66 Cf. the complete pattern of this and the following story in Larsen, *Recognizing*, 105–108. Note how Andrew acts similarly in 6:8–9 and 12:20–22.

67 There is only one example of a consonant clash, between εἶπεν of 1:42b and σὺ of 1:42c.

68 Andreas J. Köstenberger, *John* (Grand Rapids: Baker, 2004), 77–78; Ridderbos, *John*, 86.

69 Brant, *John*, 52.

Peter,⁷⁰ yet from a sound analysis perspective a further fact may be added: Simon Peter receives his title in a dissonant soundscape characterized by hissing sounds (yet without the jerky pace of 1:40a–42a). This may have affected how ancient listeners interpreted the conferral of the title Cephas.

Part 4—Philip and Nathanael

Part 4, which comprises 1:43–51, includes a story that is parallel to the one found at the end of part 3. In 1:40–42, Andrew listens to Jesus, goes to Simon Peter, tells him about Jesus, and then brings him to Jesus, which leads to an important encounter between the two. The scene includes two identifications: when Jesus is labeled the Messiah (by Andrew, who is talking to Simon Peter) and when Simon Peter is given the title Cephas (by Jesus). In 1:43–51 the same storyline is repeated with two other characters, Philip and Nathanael. Philip listens to Jesus (1:43), goes to Nathanael (1:45), tells him about Jesus (1:45), and then brings Nathanael to him (1:46–47), which leads to a significant encounter between the two. Again, two important identifications are presented during the story: Jesus is described as “him about whom Moses wrote in the Law and the Prophets” (stated by Philip to Nathanael) and in the climax of the story Nathanael labels Jesus as “rabbi,” “the Son of God,” and “the King of Israel.”

1:43–45

A sound map provides an overview of the features found in the first three verses (1:43–45) of part 4:

1:43 a τῇ ἐπαύριον ἠθέλησεν ἐξελθεῖν εἰς τὴν Γαλιλαίαν

b καὶ εὕρισκει Φίλιππον.

c καὶ λέγει αὐτῷ ὁ Ἰησοῦς· ἀκολούθει μοι.

1:44 a ἦν δὲ ὁ Φίλιππος ἀπὸ Βηθσαϊδά,

b ἐκ τῆς πόλεως Ἀνδρέου καὶ Πέτρου.

1:45 a εὕρισκει Φίλιππος τὸν Ναθαναὴλ καὶ λέγει αὐτῷ·

b ὃν ἔγραψεν Μωϋσῆς ἐν τῷ νόμῳ καὶ οἱ προφῆται

c εὐρήκαμεν Ἰησοῦν υἱὸν τοῦ Ἰωσήφ τὸν ἀπὸ Ναζαρέτ.

The final part of John 1 opens with yet another low-key introduction, which in two cola (1:43a–b) describes the setting in terms of time (“the next day”) and characters (Jesus and Philip). The story is noticeably related to the previous by use of the connecting word εὕρισκω, which is found twice at the end of part 3 (in 1:41a and 1:41b) and thrice at the beginning of part 4 (in 1:43b, 1:45a, and 1:45c).

70 Cf. the interpretation in Culpepper, *Anatomy*, 120–121.

The connection is thus aurally noticeable to listeners hearing the gospel read aloud.

Although the story repeats key words and unfolds in a manner parallel to the account about Philip and Simon Peter, the aural intensity is consistently low throughout most of the first half. The background information about Philip in 1:44—that he comes from the same town as Andrew and Peter—does not alter this impression.

The only change in intensity is found in 1:45b–c, as Philip’s words to Nathanael are combined into a well-formed period. It includes several period features: *hyperbaton* (1:45b is the direct object of the predicate εὐρήκαμεν, which is found in 1:45c with another direct object that refers to the same person), elongation (17 syllables in 1:45c, as compared to 16 in 1:45b), and bending back (although εὐρήκαμεν is followed by a direct object, it also connects to ὃν in 1:45b). The period includes some semblance of rhythm, as the two cola begin with a word/phrase of four syllables that end in -εν (and which is followed by a name). It does not have a rhythmical *clausula*, however, but ends on a catalectic syllable (-ρετ).

1:46–48

The aural intensity, having been temporarily heightened by the period in 1:45b–c, reverts back in 1:46. The following sound map illustrates the comparative lack of rhetorical figures and aural features in 1:46–48:

- 1:46 a καὶ εἶπεν αὐτῷ Ναθαναήλ·
 b ἐκ Ναζαρέτ δύνатаί τι ἀγαθὸν εἶναι;
 c λέγει αὐτῷ ὁ Φίλιππος· ἔρχου καὶ ἴδε.
- 1:47 a εἶδεν ὁ Ἰησοῦς τὸν Ναθαναήλ ἐρχόμενον πρὸς αὐτόν
 b καὶ λέγει περὶ αὐτοῦ·
 c ἴδε ἀληθῶς Ἰσραηλῆτης ἐν ᾧ δόλος οὐκ ἔστιν.
- 1:48 a λέγει αὐτῷ Ναθαναήλ· πόθεν με γινώσκεις;
 b ἀπεκρίθη Ἰησοῦς καὶ εἶπεν αὐτῷ·
 c πρὸ τοῦ σε Φίλιππον φωνῆσαι
 d ὄντα ὑπὸ τὴν συκὴν εἰδόν σε.

Whereas 1:43–45 is held together by the connecting word εὐρίσκω, 1:46–48 reverts to the now familiar dialogue pattern, in which a speech verb is found at the beginning of most cola. The identity of the respective speaker is clearly indicated aurally. The three unadorned cola of 1:46 describe the brief dialogue between Philip and Nathanael, whereas 1:47–48 include the beginning of the dialogue between Nathanael and Jesus.

The common denominator of 1:46a–48b, besides the pattern of initial speech verbs, is the complete lack of rhetorical figures and distinctive aural features. The soundscape in public reading changes, however, in 1:48c–d, when two cola are combined into a well-formed period. This allows for some variation to the otherwise continuous low aural intensity. Just as in 1:45b–c, the period consists of a quote; this time Jesus speaks to Nathanael and describes how he knew him. The period includes *hyperbaton* (both the prepositional phrase in 1:48c and the participle phrase in 1:48d depend upon the direct object σε found at the end of 1:48d), elongation (ten syllables in 1:48d, compared to nine in 1:48c), and bending back (the expression εἰδόν σε at the end bends back to the beginning of both the period and 1:48d). Although it is quite smooth, with fewer clashes than in the rest of John 1, it is not rhythmical, nor does it include a *clausula* (it ends on the catalectic syllable σε).

1:49–51

The final verses of part 4 (and of John 1) produce a more varied soundscape. A sound map illustrates the features found in 1:49–51:

- 1:49 a ἀπεκρίθη αὐτῷ Ναθαναήλ·
 b ῥάββι, σὺ εἶ ὁ υἱὸς τοῦ θεοῦ,
 c σὺ βασιλεὺς εἶ τοῦ Ἰσραήλ.
 1:50 a ἀπεκρίθη Ἰησοῦς καὶ εἶπεν αὐτῷ·

- | |
|--------------------------------|
| b ₁ ὅτι εἰπὼν σοι |
| b ₂ ὅτι εἰδὼν σε |
| c ὑποκάτω τῆς σукής πιστεύεις; |

d μείζω τούτων ὄψῃ.

- 1:51 a₁ καὶ λέγει αὐτῷ·
 a₂ ἀμὴν ἀμὴν λέγω ὑμῖν,
 b ὄψεσθε τὸν οὐρανὸν ἀνεφύγοντα καὶ τοὺς ἀγγέλους τοῦ θεοῦ
 c ἀναβαίνοντας καὶ καταβαίνοντας ἐπὶ τὸν υἱὸν τοῦ ἀνθρώπου.

Following the period in 1:48c–d, the dialogue between Jesus and Nathanael continues while the aural intensity increases. John 1:49 describes Nathanael's answer to the words of Jesus in 1:48c–d. The reply opens with the title “Rabbi,” after which it includes a double confession of Jesus' identity, as “the Son of God” and “the King of Israel.” The three cola of 1:49 comprise several rhetorical figures and aural features. An *epistrophe* of -αήλ is found at the end of the first and third cola (in Ναθαναήλ and Ἰσραήλ). The combination of *epistrophe* and *isocolon* (the cola of 1:49a–c consist of 10 + 10 + 9 syllables).

bles)⁷¹ creates an approximate rhythm, which is strengthened by the *anaphora* of σὺ and *mesodiplosis* of εἶ in 1:49b–c. Both instances of σὺ are also examples of deictic pronouns, a fact which lends additional impact to the already striking aural impression of the confession.

John 1:50 includes Jesus' response—both a question and promise—to Nathanael's confession, and signals the shift in speaker. As shown above, such introductory information is regularly conveyed in a low-intensity passage, yet 1:50a avoids a sudden drop in intensity by repeating 1:48b verbatim as well as forming an *anaphora* with 1:49a (of ἀπεκρίθη).

The aural intensity is thus still heightened as the two cola of 1:50b–c are combined into a period, which contains Jesus' not unequivocally positive question. Although the query is directed to Nathanael within the story, it also functions as a question to the listeners, especially as it is emphasized aurally. The indeterminate nature of the enquiry ("Do you believe because I told you that I saw you under the fig tree?") probes and questions the faith of both Nathanael and of those hearing it read aloud. The indetermination and doubtfulness of it is expressed and reinforced aurally. The period is not well-formed, nor does it have a rhythmic *clausula*, but rather ends on a catalectic syllable (-εις). The hissing s-sounds that are found in noticeable positions in 1:50c (before and during the predicate πιστεύεις, "Do you believe ...?") compounds the aural impression with dissonance. The period also comprises an extremely high ratio of consonant and vowel clashes; 90 percent of the words are initiated with a clash of letters (although some are not disagreeable). This pattern begins already in 1:50a and thus characterizes Jesus' initial reaction to Nathanael's hasty confession. The clashes of 1:50a–c are shown below:

1:50 a ἀπεκρίθη Ἰησοῦς καὶ εἶπεν αὐτῷ·

b₁ ὅτι εἰπόν σοι

b₂ ὅτι εἰδόν σε

c ὑποκάτω τῆς συκῆς πιστεύεις;

Despite the many rough features, 1:50b–c constitutes a period. It includes extensive symmetry (*anaphora* of ὅτι εἶ-, *mesodiplosis* of -όν, and *polyptoton* of σὺ), *hyperbaton* (the predicate is found at the very end of 1:50c, whereas the two *commata* of 1:50b include its subordinate ὅτι clauses), and bending back at the end (as πιστεύεις points back to the previous subordinate clauses).

71 The *isocolon* may cover as much as 1:49–50c (the cola of 1:50a–c comprise 11+10+10 syllables).

The jerky pace caused by the extreme concentration of clashes makes the period unsmooth, which in combination with hissing s-sounds and the lack of a *clausula* promotes a doubtful, or even antagonistic, understanding of the question, something a lector is expected to express vocally.

The period of 1:50b–c leaves the statement in 1:50d hanging somewhat awkwardly, especially as the period is followed by a brief pause in public reading. Even though 1:51a opens with new introductory formulas, 1:50d seems to fit better with 1:51 than with 1:50. This impression is strengthened by aural features. 1:50d contains no examples of hiatus or consonant clashes, a fact which distinguishes it clearly from 1:50a–c. In terms of content, Jesus' promise to Nathanael ("You will see greater [things] than these") have more to do with what follows (the content of the seeing) than with what precedes it (the dialogue between Jesus and Nathanael).

The last cola of the first chapter (1:50d–51c) reverts back to low aural intensity and a lack of rhetorical figures and aural features. Following the promise of 1:50d, a double introductory formula can be found in 1:51a. These two voices—one of which belongs to the narrator ("And he says to him" in 1:51a₁) and the other to Jesus ("Amen amen, I say to you" in 1:51a₂)—function as a signal of the transition from singular to plural, from λέγει αὐτῷ to λέγω ὑμῖν.

Within the story, Jesus opens the address to all those present, which presumably include at least Nathanael and Philip, but possibly other disciples as well; in the context of a public reading, however, the address includes all those listening to the gospel. The transition is not marked by any clear features (although there is symmetry between λέγει αὐτῷ and λέγω ὑμῖν), yet it is signaled again at the beginning of 1:51b, as the plural form (ᾧψεσθε, future tense) of ὁράω is used (in 1:50d a singular form is found: ᾧψῃ, also in future tense). What they will see is not emphasized, however. Although 1:51b–c includes another title for Jesus, "the Son of Man," the statement is not aurally accentuated. The climax of the chapter is thus not found at its end.

Aural Intensity in John 1

As described in the previous chapter,⁷² aural intensity describes the shifting soundscape of a literary writing in public reading. An analysis of aural intensity thus demonstrates where and how something is emphasized. The results of the detailed sound maps presented above will now be represented in charts that

⁷² See 125–126, 165–166.

show the varying aural intensity throughout the first chapter of John's gospel. A complete chart of the aural intensity of John 1–4 can be found in Appendix 10.

Aural Intensity in the Prologue

One of the advantages with an analysis of aural intensity is that it provides a large-scale overview of a section or of a whole book. Such an overview can be used to assess the regular degree of aural intensity that characterizes a specific section or book. It also displays the passages that are particularly striking to listeners, those which deviate from the regular intensity. In most cases, only the passages that differ by expressing a higher intensity than what is regular are distinctly noticeable to listeners. The reason for this is that such passages combine contrast of intensity with concentration of distinctive aural features, which attract attention by themselves.

Below is a chart of the varying aural intensity of the Prologue, described as high, medium, and low intensity.

Aural Intensity			Location	Cola	Summary of content
High	Med	Low			
×			1:1a–2a	4	The Word: the Word is God
	×		1:3a–b	2	All things came into being through it/him
	×		1:3c–5b	4	In it/him was life, the Light of mankind
		×	1:6a–b	2	John: a man sent from God
	×		1:7a–c	3	He came as a witness to the Light
	×		1:8a–b	2	He was not the Light
×			1:9a–c	3	The True Light was coming into the world
	×		1:10a–b	2	The world did not know him
	×		1:11a–b	2	His own did not receive him
		×	1:12a–c	3	Those who received him are God's children
×			1:13a–d	4	Those who were begotten from God
		×	1:14a–e	5	The Word became flesh; we saw his glory
		×	1:15a	1	John bears witness to him
	×		1:15b–c	2	He is the one I spoke about; he who ... comes
		×	1:16a	1	From him we received ...
	×		1:16b	1	... grace upon grace
	×		1:17a–b	2	Grace and truth came through Jesus Christ
	×		1:18a–c	3	God the only Son has shown the way to God

As can be seen in the chart above, half of the cola of 1:1–18 are of medium intensity, which is thus the regular aural intensity of the Prologue. This means that the cola of high intensity are of particular interest, since they attract most attention in public reading.

The Center of the Prologue

The identification of the passages with most emphasis in public reading is useful for several purposes, one of which is to evaluate the many proposals about what might be the center or the climax of the Prologue. For example, a conventional notion is that a summary of the entire gospel can be found in 1:11–12 (“He came to his own [home], but his own [people] did not accept him. But to all who received him, who believed in his name, he gave power to become children of God”).⁷³ Yet, according to the chart above, 1:11 is only characterized by regular intensity, whereas 1:12 is unstressed by comparison. Aurally, in the ears of those hearing the Prologue read aloud, 1:11–12 does not give the impression of being essential or of conveying the gist of all to come.

A similar negative assessment is applicable to several other proposals, especially those which refer to the Prologue as a *chiasmus*. As indicated above, I distinguish brief *chiasmi* from *chiastic structures*, by which I refer to larger inverted parallelisms, usually of themes or grammatical structures. Most of the identifications of the Prologue with a *chiasmus* are thus examples of hypothetical chiastic structures, rather than *chiasmi*. Furthermore, the idea of chiastic structures of more than four short elements (for example, an A–B–B–A *chiasmus*, such as the one in found in John 1:1–2) does not even seem to have occurred to ancient writers.⁷⁴

Chiasmi and chiastic structures are notoriously hard to detect in public reading, unless they are highly compact. The methodology of identifying *chiasmi* and chiastic structures has rightly been questioned, especially in terms of the criteria used,⁷⁵ yet large sections or entire literary writings are nevertheless described as large-scale *chiasmi*.⁷⁶ Sound analysis adds the further critical

73 See e.g., Culpepper, *Anatomy*, 87.

74 Ian H. Thomson, *Chiasmus in the Pauline Letters* (Sheffield: Sheffield Academic, 1995), 14–18.

75 Cf. Stanley E. Porter and Jeffrey T. Reed, “Philippians as a Macro-Chiasm and its Exegetical Significance,” *NTS* 44 (1998): 213–231, esp. 213–221.

76 See e.g., Wayne Brouwer, *The Literary Development of John 13–17: A Chiastic Reading* (Atlanta: Society of Biblical Literature, 2000); Lars Kierspel, “‘Dematerializing’ Religion: Reading John 2–4 as a Chiasm,” *Bib* 89 (2008): 526–554; A. Boyd Luter and Michelle V. Lee, “Philippians as Chiasmus: Key to the Structure, Unity and Theme Questions,” *NTS* 41 (1995): 89–101.

remark that such large chiasmic structures that span more than just a few cola are almost impossible to detect through hearing. Any such identification on the part of modern scholars should be met with suspicion, especially in view of how few and narrow the references to chiasmic structures are in ancient sources. Although a *chiasmus* which covers the whole of the Prologue might look neat and appealing on paper (they are especially common within literary readings of the gospel),⁷⁷ they involve a basic defect: you cannot *hear* them when the text is read aloud.

The proposals that identify the center of the Prologue with the help of a chiasmic pattern are affected by yet another critical point: sound analysis invalidates the idea that the main point of a passage with a chiasmic structure can be found at its center.⁷⁸ Culpepper's presentation of the supposed chiasmic structure of the Prologue will serve as an example:⁷⁹

- A Word with God (1:1–2)
 - B What came to be through the Word: creation (1:3)
 - C What we have received from the Word: life (1:4–5)
 - D John sent to testify (1:6–8)
 - E The incarnation & the response of the world (1:9–10)
 - F The Word and his own (1:11)
 - G Those who accepted the Word (1:12a)
 - H ἔδωκεν αὐτοῖς ἐξουσίαν τέκνα θεοῦ γενέσθαι (1:12b)
 - G' Those who believed in the Word (1:12c)
 - F' The Word and his own (1:13)
 - E' The incarnation & the response of the community (1:14)
 - D' John's testimony (1:15)
 - C' What we have received from the Word: grace (1:16)
 - B' What came to be through the Word: grace and truth (1:17)
 - A' Word with God (1:18)

When presented in this way, it seems self-evident that the main point of the Prologue can be found in 1:12b, with the conferral of the status “children of God” to those who believe in Jesus.⁸⁰ This tidy structure cannot be detected, however,

77 See e.g., R. Alan Culpepper, “The Pivot of John’s Prologue,” *NTS* 27 (1980): 1–31; Jeffrey Lloyd Staley, *The Print’s First Kiss: A Rhetorical Investigation of the Implied Reader in the Fourth Gospel* (Atlanta: Scholars, 1988), 57.

78 Cf. Thomson, *Chiasmus*, 43.

79 The illustration below is based upon Culpepper, “Pivot,” 16.

80 Cf. Culpepper, *John*, 116.

until well into the inverted parallelism (after 1:12b), when the repetition of themes begins. This dilemma is particularly acute in a public reading context. A listener cannot identify a chiasmic structure until he or she has recognized some of these parallel repetitions. The notion that every statement in the second half of the Prologue is conceived as a parallel repetition of statements from the first half is, at least in a public reading context, highly dubious. Even a very astute listener would not recognize a chiasmic structure in the Prologue until 1:14 or 1:15. I cannot find any compelling arguments as to why he or she would—while continuously listening to the rest of the Prologue—draw the conclusion that the most important thing in the passage was something that was stated a while back and that was not accentuated at the time. Indeed, according to Culpepper's analysis, the main point of the Prologue is to be found in the only statement that is *not* emphasized by repetition. Culpepper's presentation of 1:12b as "the pivot" of the Prologue is thus discredited.⁸¹

Jeffrey Staley similarly describes 1:12–13 as the center of the Prologue, which he understands as a *chiasmus*.⁸² Whereas Culpepper's suggestion may be dismissed on account of 1:12b being one of the *least* noticeable passage in the Prologue, Staley's proposal is more substantial. Since 1:13 comprises cola of high aural intensity (due to a well-formed period with a number of distinctive features), he seems to be at least partly right. Nevertheless, 1:12 is unstressed, which makes the suggestion that both 1:12 and 1:13 (although they are related) constitute the center dubious. The general criticism against large-scale *chiasmi*, presented above, weakens the viability of Culpepper's and Staley's conclusions.⁸³

Brant identifies the center of the Prologue without any reference to chiasmic structures; she suggests that the climax of 1:1–18 is found in 1:14, which she describes as "the epilogue to the Prologue." In her view, 1:15–18 constitutes the beginning of John's witness, rather than the end of the Prologue.⁸⁴ Although

81 Although Culpepper's suggested structure has been criticized, the critique primarily focuses upon whether the individual parallels (e.g., between c and c') are clear enough. Jan G. van der Watt summarizes much of the critique and nevertheless concludes that "Culpepper's efforts remains valuable and actually one of the most convincing within this approach," i.e., the approach of identifying chiasmic structures. Jan G. van der Watt, "The Composition of the Prologue of John's Gospel: The Historical Jesus Introducing Divine Gracw," *WTJ* 57 (1995): 311–332, esp. 314–315.

82 Staley, *Kiss*, 53–57.

83 For a historical presentation of chiasmic analyses of the Prologue, see Culpepper, "Pivot," 2–6; Stephen Voorwinde, "John's Prologue: Beyond Some Impasses of Twentieth-Century Scholarship," *WTJ* 63 (2002): 15–44, esp. 23–25.

84 Brant, *John*, 27, 34.

she presents a compound argument (1:14 not only ends the Prologue, but also includes the earliest first-person plural, both of which are features that might create emphasis), the conclusion is not very compelling, since 1:14 is yet another example of a low-intensity passage, which does not attract attention.

Finally, in a chapter that focuses on ancient media culture, Tom Thatcher argues that 1:15 appears to be the “acoustic epicenter”—or at least “the acoustic fulcrum”—of the Prologue.⁸⁵ Although I agree with his argument that 1:15 is well integrated into the larger structure of the Prologue (which is one of the main points of his chapter), I dispute that the acoustic epicenter can be identified solely by finding the passage that includes all of the relevant key verbs. Thatcher argues that three key verbs (ᾠν, γίνομαι/ἐγένετο, and ἔρχομαι/ἦλθεν) recur throughout the Prologue, which makes them aurally noticeable and attracts the attention of listeners. Since 1:15 is the only passage in which these three verbs occur together, he suggests that it functions as an acoustic epicenter/fulcrum for the whole Prologue.⁸⁶ Such a methodology of identifying points of aural emphasis ignores all other aural features of the text, however. As indicated in the chart above, 1:15b–c (which is where the three key words occur), consists of medium intensity and would therefore not appear as the epicenter of the Prologue to ancient listeners.

Passages of Emphasis in the Prologue

The search for a center or climax of the Prologue—as proposed by Culpepper, Staley, Brant, and Thatcher—have resulted in disparate and imperfect suggestions. Most of the proposals presented above focus upon passages of low or medium intensity; only Staley’s notion of 1:12–13 as the center of a *chiasmus* partly correspond with a passage of high aural intensity. The suggestions should be understood in the context of the Prologue as a composition of comparatively high intensity; 24 percent of the cola are of high aural intensity, as compared to only 5 percent of the cola in 1:19–51.

The Prologue does not seem to contain a singular center or climax, but rather three passages of emphasis: 1:1–2, 1:9, and 1:13.⁸⁷ These are segments characterized by high aural intensity, defined as such by a high concentration of rhetorical figures and distinctive aural features, all of which are clearly noticeable to audiences hearing the gospel read aloud. The fact that the three passages of high aural intensity are spread throughout the Prologue suggests

85 Thatcher, “Riddle,” 46–47.

86 Thatcher, “Riddle,” 43–47.

87 Cf. the chart above, 219.

that the search for a single epicenter is flawed. In public reading, then, three passages attract more attention than the others: 1:1–2, with the description of the Word as present in the creation and as identical with God; 1:9, with the presentation of how the True Light that enlightens everyone was coming into the world; and 1:13, with the specification that only those begotten of God receive the power to become children of God.

It could be argued—although I am slightly hesitant to do so—that the three emphasized passages produce a form of summary of the whole gospel: Jesus is God himself, he has come into the world to bring light to everyone, yet one must be born [again] of God.

Aural Intensity in 1:19–51

Below is a chart of the varying aural intensity of the rest of John 1, described as high, medium, and low intensity.

| Aural intensity | | | Location | Cola | Summary of content |
|-----------------|-----|-----|-----------|------|---|
| High | Med | Low | | | |
| | | × | 1:19a–b | 2 | The interrogation of John |
| | × | | 1:19c | 1 | Jews questioned John: “Who are you?” |
| × | | | 1:20a–b | 2 | He admitted: “I am not the Messiah” |
| | × | | 1:21a–22a | 4 | Identity questions; negative answers |
| | | × | 1:22b–c | 2 | Finally: “What do you say about yourself?” |
| | | × | 1:23a–c | 3 | John’s answer: a quote from Isaiah 40:3 |
| | | × | 1:24a | 1 | A question from some Pharisees |
| | × | | 1:25a–c | 3 | “Why are you baptizing?” |
| | | × | 1:26a | 1 | He answered: |
| | | × | 1:26b | 1 | I baptize in water |
| | × | | 1:26c–27c | 4 | The one you do not know, he who comes after me |
| | | × | 1:28a–b | 2 | This happened in Bethany |
| | | × | 1:29a–c | 3 | The next day: John sees Jesus, “the Lamb of God” |
| | × | | 1:30a–c | 3 | He is the one about whom I said + reiteration |
| | | × | 1:31a–c | 3 | I did not know him; I baptize because of him |
| | | × | 1:32a–b | 2 | I saw the Spirit descend like a dove ... |
| | × | | 1:32c–33a | 2 | ... and it remained on him; I did not know him |
| | | × | 1:33b–d | 3 | He baptizes in the Holy Spirit |
| | × | | 1:34a–b | 2 | I have seen and witnessed: He is “the Son of God” |

| Aural intensity | | | Location | Cola | Summary of content |
|-----------------|-----|-----|-----------|------|--|
| High | Med | Low | | | |
| | | × | 1:35a–36b | 3 | The next day: John sees Jesus, “the Lamb of God” |
| × | | | 1:37a–b | 2 | John’s disciples listen to and follow Jesus |
| | × | | 1:38a–b | 2 | Jesus says: “What are you seeking?” |
| | × | | 1:38c–d | 2 | They say: “Rabbi, where are you staying?” |
| × | | | 1:39a–b | 2 | He says: “Come and see.” They came and saw |
| | × | | 1:39c–d | 2 | They remained with him that day |
| | × | | 1:40a | 1 | Andrew, the brother of Simon Peter |
| × | | | 1:40b–c | 2 | He had listened to and followed John |
| × | | | 1:41a | 1 | He found his brother Simon |
| | × | | 1:41b–42a | 3 | “I have found the Messiah.” He took him to Jesus |
| × | | | 1:42b–d | 3 | Jesus says to Simon: “You shall be called Cephas” |
| | | × | 1:43a–c | 3 | The next day: Jesus finds Philip & says: “Follow me” |
| | | × | 1:44a–b | 2 | Philip was from Bethsaida, like Andrew and Peter |
| | | × | 1:45a | 1 | Philip finds Nathanael and says: |
| × | | | 1:45b–c | 2 | I have found Jesus, who Moses wrote about |
| | × | | 1:46a–b | 2 | Reply: “Can anything good come from Nazareth?” |
| | × | | 1:46c | 1 | Philip: “Come and see” |
| | × | | 1:47a–c | 3 | Jesus saw Nathanael and calls him “a true Israelite” |
| | × | | 1:48a–b | 2 | Nathanael: “From where do you know me?” |
| × | | | 1:48c–d | 2 | Jesus: I saw you before, under the fig tree |
| | × | | 1:49a–c | 3 | Nathanael: “Rabbi, you are the Son of God” |
| | × | | 1:50a–c | 3 | Jesus: Do you believe because of what I said? |
| | | × | 1:50d | 1 | You shall see greater things than these |
| | | × | 1:51a–c | 3 | You shall see God’s angels upon the Son of Man |

The chart shows that the soundscape of 1:19–51 differs noticeably from the one found in the Prologue. Only 5 percent of the cola are of high aural intensity, whereas low-intensity cola cover more than half of the section. The regular aural intensity of 1:19–51 is thus low intensity. This means that not only are high-intensity cola of particular interest as points of emphasis, but also those of medium intensity, since they all combine a distinctive aural impression with higher intensity than the regular intensity of the section.

Those hearing the first chapter of the gospel in public reading can clearly notice how the soundscape changes following the Prologue. John 1:19–51 com-

prises a more descriptive narrative section than the Prologue, which is conveyed in a fitting soundscape with fewer aural effects and points of strong emphasis.

John 1:19–51 includes two passages of high aural intensity: 1:20, in which John the Baptist fervently confesses that he is *not* the Messiah, and 1:49, in which Nathanael calls Jesus “Rabbi,” “the Son of God,” and “the King of Israel.” The only two examples of high aural intensity thus focus almost exclusively on important titles.

Similarly to the Prologue, the emphasized passages of 1:19–51 can be viewed as a form of summary, although not of the whole gospel but of the present section. If so, they express the important and basic contrast between John the Baptist and Jesus: John is *not* the true recipient of messianic titles, whereas Jesus is. I will return to the issue of titles below.

There are at least fifteen passages of medium aural intensity in 1:19–51, which somewhat roughly can be divided into two types: those which revolve around questions of identity⁸⁸ and those which focus upon hearing/seeing, often in the context of following.⁸⁹ The only passage that does not fit this pattern is 1:50a, which is tightly connected to the high-intensity passage in 1:49 and thus can be viewed either as a medium-intensity ending of 1:49 (most high-intensity passages are initiated and followed by passages of medium intensity) or as an integral part of it (if so, it belongs to the type that focus upon identity).

The passages that revolve around questions of identity are more common than those which focus upon hearing and seeing. The medium-intensity identity passages commonly allude to Jesus, even in the parts that revolve around John the Baptist (parts 1 and 2). Jesus is referred to with messianic labels, as “he who comes” (1:26c–27c, 1:30a–c), “the Son of God” (1:34a–b), and “him about whom Moses wrote” (1:45b–c). Messianic titles and names are also used in the passages that focus upon the identity of John the Baptist: “Elijah” and “the Prophet” (both are found in 1:21a–22a and 1:25a–c). These titles/names are always accompanied by a negative, however, which makes it clear that they are not applicable to John. The few medium-intensity passages that focus upon hearing and seeing are only found in parts 3 and 4 (1:35–51), as the theme of discipleship is brought forward. In some cases they refer to hearing/seeing Jesus, but there are also examples of someone hearing John or of Jesus himself seeing.

88 These are 1:19c, 1:21a–22a, 1:25, 1:26c–27, 1:30, 1:32c–33a, 1:34, 1:40b–41a, 1:42b–d, and 1:45b–c.

89 These are 1:37, 1:39a–b, 1:40b–41a, 1:48c–d, and 1:50b–c. Note that 1:40b–41a includes features of both types.

Christological Titles

The analysis of the aural intensity of the Prologue and of 1:19–51 makes it clear that titles—and to some degree names—are important in the aurally emphasized passages of John 1. Four of the five high-intensity passages, those which attract most attention in a public reading context, include one or several significant titles that are attached to Jesus in the gospel: the Word, the True Light, the Messiah, Rabbi, the Son of God, and the King of Israel. The same pattern is found in a majority of the medium-intensity passages. They present a number of titles and names that are either explicitly ascribed to Jesus (such as “he who comes” and “the Son of God”) or used to enhance the contrast between John the Baptist and Jesus (for example “the Messiah,” “Elijah,” and “the Prophet”).

A public reading of John 1 thus attracts attention to an array of Christological titles. Just as the Prologue summarizes the whole gospel and describes the identity and mission of Jesus,⁹⁰ chapter 1 (as a whole) concentrates upon—and attracts attention to—a number of ways of understanding Jesus’ identity. Kasper Bro Larsen points out that John 1 in general and 1:19–51 in particular are characterized by strong attention to the determination of identities.⁹¹ He interprets 1:19–51 as a series of recognition type-scenes, which he describes as identifiable to ancient audiences, since they existed in a variety of ancient literary genres.⁹² The analysis of aural intensity supports such a notion, since the results indicate that the passages which attract most attention are the ones that deal with identity in general and with titles applicable to Jesus in particular.

Some titles that occur in John 1 are aurally unstressed, however, and should thus not be considered when deliberating the impact of Christological titles in John 1. For example, the title “Lamb of God” was later picked up as an important title for Jesus as a sacrificial offering. Within the New Testament, however, it is only found in John 1:29b and 1:36b and both of these occurrences are unstressed and of low aural intensity. The title “Son of Man” is similarly unstressed in 1:51c, yet it recurs in chapters 3, 5, 6, and 9.⁹³

The titles “Rabbi,” “Messiah,” and “the Word” occur both in passages that are unstressed and in others that are aurally accentuated. “Rabbi” is completely unstressed in 1:38c, but when it recurs in 1:49b it is included in a high-intensity passage. Even in that context, however, it is less stressed than “Son of God” and

90 See above, 182.

91 Larsen, *Recognizing*, 92–93.

92 Larsen, *Recognizing*, 55–60, 92–112.

93 The occurrences in 3:13 and 3:14 will be analyzed in chapter seven.

“King of Israel.” It introduces the highly repetitious section, but is not iterated or contrasted in the way that the other titles, pronouns, and verbs of 1:49b–c are. “Messiah” is more interesting. It occurs twice with inquisitive reference to John the Baptist; first in the high-intensity passage of 1:20b and then with medium intensity in 1:25b. When it is finally related to Jesus, in 1:41b–c, the two cola are unstressed. The attention of 1:41–42 is rather directed towards the conferral of the title Cephias to Simon. Although the use of the term “Messiah” in the rest of the gospel must be taken into account for a fuller understanding, at least in the first chapter “Messiah” is used to compare and contrast John the Baptist and Jesus, whereas “Son of God” and “King of Israel” are more unequivocally employed as Christological titles of stronger aural emphasis. Finally, “the Word” recurs with great intensity and prominence in 1:1–2, yet when it is used again in 1:14a it is completely unstressed. What is true of the identification of “the Word” with God (in 1:1 and 1:18) is also true of how the title “the Word” is used in the Prologue: What was presented as a shocking revelation in 1:1, and thus was accompanied by a multitude of rhetorical figures and distinctive aural features, is later treated as an established fact, related without raised aural intensity.

Conclusions

The first chapter of John differs from the synoptic gospels in how it begins and in what it reveals about the main themes and the main character, Jesus. The Prologue of John both summarizes the gospel as a whole and relates the identity and mission of Jesus, whereas the opening sections of the synoptic gospels introduce rather than expound on their main themes. Below I will summarize some of the most important findings of the chapter. This includes the overall characteristics of the soundscape in John 1, its passages of emphasis, the correspondence between aural impression and content, and the impact of the soundscape upon how ancient listeners understood some of its passages.

John’s gospel opens in a manner that is distinct from the synoptic gospels and with a soundscape that accentuates some of its characteristics. The first part of the Prologue (1:1–5) is impressive, smooth, and characterized by an approximate rhythm. This high-intensity passage presents an imposing aural impression, which is appropriate to the grand statements about the preexistence and identity of the Word found within it. It reaches its climax in 1:1c, simultaneously with the statement that the Word is God. The abrupt shift to John the Baptist in 1:6 is clearly signaled to listeners by a sudden drop in aural intensity. It does not constitute a shift from poetry to prose, however, but rather reflects the complete lack of rhetorical figures and distinctive aural features in

1:6. Following the abrupt shift, the second part (1:6–14) preserves the regular intensity of 1:1–5 and presents two passages of emphasis with high aural intensity (1:9 and 1:13). The third part (1:15–18) introduces another transition, as the narrator's voice makes way for the voice of John the Baptist. The shift is again signaled aurally by a sudden drop in intensity in 1:15a, after which the regular medium intensity is resumed. The third part does not include any passages of high aural intensity, however. The Prologue ends with an *inclusio* of the theme introduced in the climax of the first part (1:1c): the identification of Jesus (the Word) with God.

The second section of John 1, 1:19–51, produces a noticeably different soundscape. Whereas the first section (the Prologue) is characterized by medium aural intensity, in which more than every fourth colon is combined into a period, the second section comprises a majority of low-intensity cola, of which only one in nine is combined into a period. The more descriptive narrative found in 1:19–51 is thus conveyed in a fitting soundscape with a much lower ratio of high-intensity passages. Only the first and the last parts of 1:19–51 include passages of high intensity (1:20 and 1:49); the second and third parts alter between low and medium intensity without any aural peaks.

Neither the Prologue nor the first chapter taken as a whole contains a single center or climax; there are rather several passages of emphasis found throughout the chapter, whose shared characteristic is a focus upon identity in general and the identity of Jesus in particular. They turn the attention of listeners to a number of titles that describe Jesus' identity, such as the Word, the True Light, the Messiah, Rabbi, the Son of God, and the King of Israel. The theme is strengthened by the fact that Jesus' identity is equated with God and contrasted to John the Baptist. The first chapter thus both summarizes the gospel (this is achieved by the Prologue; its three high-intensity passages could even, by themselves, be interpreted as such a summary) and introduces the identity and mission of the main character, Jesus.

As has become clear, the first chapter of John includes plenty of rhetorical figures and aural features that lectors could identify and express vocally—and, as I argued in chapter three, they were expected to do so. The soundscape of John 1, when vocally expressed by a lector in public reading, both fits the content and emphasizes it. A number of important statements, transitions, and themes in John 1 are indicated aurally with the help of rhetorical figures and aural features. The grand statements about the preexistence and identity of the Word at the beginning of the Prologue are, for instance, accompanied with appropriately imposing aural features. The soundscape of the first part of the gospel moreover reaches a climax in 1:1c, simultaneously with the statement that the Word is God. Similarly, the confession of Nathanael in 1:49 (in which he

identifies Jesus as the Son of God and the King of Israel) is fittingly expressed in a striking high-intensity passage, which employs repetitions, rhythm, and rhyme to characterize and emphasize the statement. Conversely, John the Baptist's confession that he is *not* the Messiah (in 1:20) is accompanied by decreased tempo and a rough aural impression.

Transitions and themes are also expressed with an appropriate aural impression in John 1. Listeners are often aided in noticing transitions by means of changes in the soundscape at the point of the transition. In 1:15, the change from the voice of the narrator to that of John the Baptist is indicated by a sudden alteration of aural intensity. Similarly, the transition from the Prologue to the rest of John 1 is signaled by a fitting transformation of the soundscape into lower intensity with fewer aural effects and passages of strong emphasis. In 1:11, the theme of how Jesus is not accepted by "his own" is related in an unsmooth soundscape characterized by decrease of tempo, frequent clashes of both vowels and consonants, and an undignified *clausula*.

Finally, the impact of the soundscape created in the public reading of a Johannine passage in all probability affected how ancient listeners interpreted that passage. The conferral of the title Cephas to Simon, in 1:42, is an example of a passage with a distinctive aural impression, which presumably influenced how it was understood. The soundscape of 1:42 is characterized by hissing sounds created by a significant concentration of *sigma* in Jesus' words to Simon. Similarly, in 1:50 Jesus poses a question to Nathanael ("Do you believe because I told you that I saw you under the fig tree?"), which is accompanied by constant vowel and consonant clashes, hissing sounds, and a period without a *clausula*. In both cases, the rough nature of Jesus' address to Simon and Nathanael may well have caused listeners to interpret these examples of discourse as doubtful, dismissive, or even antagonistic.

John 2—Jesus in Action

The second chapter of John presents a thoroughly different soundscape compared to John 1. Although 1:19–51 differs much from the Prologue, both sections of the first chapter produce varied soundscapes, in which half of the cola differ from the regular intensity of the section. By comparison, well over 80 percent of the cola in John 2 are of low intensity and there are no passages at all with high aural intensity.

John 2 differs from John 1 in other ways as well, such as how it presents Jesus. The first chapter introduces the gospel to listeners by disclosing a summary of its content and by presenting Jesus as the main character. The story leads the listeners from the beginning of time to the days of John the Baptist and Jesus. It also reveals a number of Christological titles. As the second chapter begins, the type of presentation changes; what have been told about Jesus is now shown about him. In John 1, John the Baptist and the first disciples testify about Jesus and listeners thus hear about him. In John 2, Jesus starts to perform great signs and listeners can thus envision him in action. His signs and deeds present both a confirmation of and a challenge to the statements uttered about him in John 1.

Jesus Performs the First Sign (2:1–12)

The third section of John's gospel consists of 2:1–12,¹ the story about the wedding at Cana and the first of Jesus' signs. This section comprises a single part, after which the fourth section (about the temple-clearing incident) covers the rest of the chapter. The third section connects with the preceding ones in several ways, not least by proving to listeners that some of the previously presented Christological titles rightly belong to Jesus.²

When Birger Olsson reflects upon the numerous interpretations of the pericope in 2:1–12, he argues that the only way to arrive at its central meaning is to study “such features as are particularly prominent and presumably help to

1 The first section consists of the Prologue (1:1–18) and the second section comprises the many testimonies to Jesus in 1:19–51.

2 Cf. Stephen S. Kim, “The Significance of Jesus' First Sign-Miracle in John,” *BSac* 167 (2010): 201–215, esp. 204, 212.

convey the message.”³ Although I do not carry out a text-linguistic study and do not presume to describe “[t]he message intended by the author” or “[t]he message inherent in the text,”⁴ I am interested in which (and how) passages were highlighted by lectors in public reading and thus made particularly noticeable to listeners. As I will try to show below, even in a soundscape as monotonous as the one presented in John 2, it is possible to find passages that are particularly prominent and thus were identified by lectors and vocally expressed in public reading.

Part 1—The Wedding at Cana

John 2:1–12 comprises both a single part and a single section, which in turn is connected both to the preceding and following sections. The story about the wedding at Cana ends on three notes, which point both backward and forward. First, Jesus’ deed is described as his first σημεῖον (2:11a), “sign,” which points to the signs that will follow.⁵ Second, it is stated that he revealed his δόξα (2:11b), “glory,” which refers back to 1:14 (“we saw his glory”) and which will return throughout the gospel as a key term in Jesus’ perception of himself.⁶ Third, the fact that Jesus performs a sign and reveals his glory results in his disciples responding with belief (2:11c). This is a continuation of the account about the first disciples from the previous section (1:35–51). Once again they respond with belief and they now seem to have more cause to do so, as Jesus has proven himself.

2:1–6

The story about the wedding at Cana presents a seemingly reluctant Jesus, who appears to be prodded into action. In contrast to John 1, in which Jesus is portrayed in private conversations with individuals, John 2 describes what amounts to the beginning of Jesus’ public career, in which he acts openly and reveals his identity and glory.

A sound map provides an overview of the features found within the first half of part 1, which comprises 2:1–6:

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- 3 Birger Olsson, *Structure and Meaning in the Fourth Gospel: A Text-Linguistic Analysis of John 2:1–11 and 4:1–42* (Lund: CWK Gleerup, 1974), 98.
 - 4 Olsson, *Structure*, 96.
 - 5 The healing of the officer’s son is described as a σημεῖον in 4:54 and it is stated in 20:30 that Jesus made many other σημεῖα, “which are not written in this book.”
 - 6 See especially how it is used in 17:5, 17:22, and 17:24.

- 2:1 a καὶ τῇ ἡμέρᾳ τῇ τρίτῃ γάμος ἐγένετο ἐν Κανὰ τῆς Γαλιλαίας,
 b καὶ ἦν ἡ μήτηρ τοῦ Ἰησοῦ ἐκεῖ·
- 2:2 a ἐκλήθη δὲ καὶ ὁ Ἰησοὺς καὶ οἱ μαθηταὶ αὐτοῦ εἰς τὸν γάμον.
- 2:3 a καὶ ὑστερήσαντος οἴνου
 b λέγει ἡ μήτηρ τοῦ Ἰησοῦ πρὸς αὐτόν· οἶνον οὐκ ἔχουσιν.
- 2:4 a καὶ λέγει αὐτῇ ὁ Ἰησοὺς·
 b τί ἐμοὶ καὶ σοί, γύναι;
 c οὕτω ἔχει ἡ ὥρα μου.
- 2:5 a λέγει ἡ μήτηρ αὐτοῦ τοῖς διακόνοις·
 b ὅ τι ἂν λέγῃ ὑμῖν ποιήσατε.
- 2:6 a ἦσαν δὲ ἐκεῖ λίθιναι ὑδρίαι ἔξ
 b κατὰ τὸν καθαρισμὸν τῶν Ἰουδαίων κείμεναι,
 c χωροῦσαι ἀνὰ μετρητὰς δύο ἢ τρεῖς.

John 2 opens in a manner familiar from the first chapter, a low-key introduction which describes the setting. John 2:1a relates the time (“on the third day”), the place (“in Cana of Galilee”), and the general setting (“a wedding”). Some of the relevant participants are then enumerated in the following two cola: the mother of Jesus (2:1b), Jesus himself (2:2a), and his disciples (2:2a).

Although the story seemingly focuses on a wedding feast, the aural impression makes it clear that it rather revolves around Jesus. The bride and bridegroom are never described; the recurring word of 2:1b–4a is Ἰησοὺς and everything is related to him through a combination of *mesodiplosis* and *polyptoton* of his name. By these recurrences, it is clearly communicated that although the account relates the events of a wedding feast, it is primarily a story about Jesus.

The focus upon Jesus in 2:1b–4a overlaps with a dialogical pattern, which is found in 2:3b–5b. Four of these six cola include a speech verb, invariably a present tense form of λέγω. This dialogical pattern reflects the examples found in John 1 and includes clear aural signals as to who is speaking when and to whom.⁷ Listeners are thus guided through the dialogue, regardless of whether the lector vocally expresses the various speakers with different voices.

The only colon in 2:1–6 that attracts attention is 2:4c, in which Jesus states that his “hour” has not yet come. The passage of 2:4a–c does not include any rhetorical figures, yet there is a play upon pronouns in 2:4b (with the rhyming ἐμοί and σοί), which builds up for the following colon. John 2:4c then renders a rough aural impression and an unsmooth jerky pace, which stands in sharp contrast to 2:4b (as well as to 2:1–3). The roughness originates in the extremely

7 Cf. 1:19c–23c, 1:36a–39a, and 1:46a–48b.

high concentration of hiatus. Of the five words in 2:4c, four begin with a clash of vowels and three of these are examples of dissonant hiatus (in which long vowels or diphthongs clash against each other). The clashes of vowels and the differences between 2:4b and 2:4c are indicated below:

- 2:4 b τί ἐμοὶ καὶ σοί, γύναι;
 c οὐπω ἤκει ἡ ὥρα μου.

The notion of “the hour” (when Jesus will be glorified) is thus introduced in an emphasized manner in 2:4c, which makes it clear to listeners that this is an important concept that they ought to be observant about, should it appear again. It does in fact recur throughout large parts of the gospel and finds its strongest expression in 17:1, as Jesus states about his upcoming death and resurrection: “Father, the hour has come. Glorify your Son so that the Son may glorify you.”⁸

The fact that Jesus’ reply to his mother ends in a rough soundscape increases the rebuff of his question in 2:4b. Although the title γύναι constituted a common and respectful greeting to a woman (and is occasionally described as a label implying an allegorical interpretation of Mary), it was not regularly used about one’s mother.⁹ The classic interpretation of the verse by Fausto Salvoni, who asserted that the passage accentuates Jesus’ desire to separate himself from his mother,¹⁰ thus gains support from a sound analysis perspective. The unnatural use of γύναι to address one’s mother, the element of opposition inherent in the question,¹¹ and the reference to an event that will lead to a separation of Jesus from his mother,¹² is further reinforced by a rough and dissonant soundscape, which emphasizes how little the mother of Jesus has understood of his identity and fate.

The dialogue continues in 2:5, as the mother of Jesus addresses the servants, whereupon 2:6 comprises an unadorned description of the six water-jars for purification. These verses, similarly to all cola—except 2:4c—of this first half of part 1, are not emphasized and attract no attention.

8 πᾶτερ, ἐλήλυθεν ἡ ὥρα· δόξασόν σου τὸν υἱόν, ἵνα ὁ υἱὸς δοξάσῃ σέ.

9 Keener, *John*, 1:504–505.

10 Fausto Salvoni, “Nevertheless, My Hour Has Not Yet Come (John 2:4),” *ResQ* 7 (1963): 236–241, esp. 236–237.

11 An identical or similar phrase is found in five other New Testament passages, all of which are examples of demon possession where the one who is possessed addresses the phrase to Jesus. See J. Ramsey Michaels, *The Gospel of John* (Grand Rapids: Eerdmans, 2010), 143.

12 For these arguments, see Salvoni, “John 2:4,” 236–239.

2:7–12

The second half of the first part includes the end of the wedding story, in which Jesus' miraculous deed is described as the first of his signs. A sound map provides an overview of the features found within it:

- 2:7 a λέγει αὐτοῖς ὁ Ἰησοῦς·
 b γεμίσατε τὰς ὑδρίας ὕδατος·
 c καὶ ἐγέμισαν αὐτὰς ἕως ἄνω.
- 2:8 a καὶ λέγει αὐτοῖς· ἀντλήσατε νῦν
 b καὶ φέρετε τῷ ἀρχιτρικλίνῳ· οἱ δὲ ἤνεγκαν.
- 2:9 a ὥς δὲ ἐγεύσατο ὁ ἀρχιτρικλίνος τὸ ὕδωρ οἶνον γεγενημένον,
 b καὶ οὐκ ᾔδει πόθεν ἐστίν,
 c οἱ δὲ διάκονοι ᾔδεισαν οἱ ἠντληκότες τὸ ὕδωρ,
 d φωνεῖ τὸν νυμφίον ὁ ἀρχιτρικλίνος
- 2:10 a καὶ λέγει αὐτῷ· πᾶς ἄνθρωπος πρῶτον τὸν καλὸν οἶνον τίθησιν,
 b καὶ ὅταν μεθυσθῶσιν τὸν ἐλάσσω·
 c σὺ τετήρηκας τὸν καλὸν οἶνον ἕως ἄρτι.
- 2:11 a ταύτην ἐποίησεν ἀρχὴν τῶν σημείων ὁ Ἰησοῦς ἐν Κανᾷ τῆς Γαλιλαίας
 b καὶ ἐφανερώσεν τὴν δόξαν αὐτοῦ,
 c καὶ ἐπίστευσαν εἰς αὐτὸν οἱ μαθηταὶ αὐτοῦ.
- 2:12 a μετὰ τοῦτο κατέβη εἰς Καφαρναοὺμ
 b₁ αὐτὸς καὶ ἡ μήτηρ αὐτοῦ
 b₂ καὶ οἱ ἀδελφοὶ καὶ οἱ μαθηταὶ αὐτοῦ,
 c καὶ ἐκεῖ ἔμειναν οὐ πολλὰς ἡμέρας.

As is clear from the sound map above, 2:7–12 includes more rhetorical figures and aural features than 2:1–6. It comprises the only portion of John 2 that includes more than one medium-intensity passage. It opens (in 2:7a) by adopting the dialogical pattern of 2:3b–5b and presents Jesus as addressing the servants.

John 2:7b–c, which includes Jesus' command and the reaction of the servants, are emphasized by means of both rhetorical figures and aural features. The two cola are parallel in length (11 + 11 syllables) and structure (both cola start with a form of γεμίζω, "fill," in an *anaphora* of -γεμισα-), which produces *isocolon*. The correspondences can readily be perceived aurally and they are strengthened by a repetition of s-sounds and by the fact that both cola are quite smooth, due to very few instances of hiatus and consonant clashes.¹³ The fig-

13 John 2:7b–c includes only one consonant clash (between ὕδατος and καὶ) and a single

ures and features of 2:7b–c thus emphasize the command of Jesus and the way that it is immediately and unquestioningly obeyed by the servants.

The pattern of command and obedience continues in 2:8, when Jesus issues another instruction that is swiftly carried out: “‘Now draw some out and bring [it] to the steward.’ They brought [it].” These cola are not emphasized, however, and the pattern of command–obedience is not communicated in parallel expressions.¹⁴ John 2:8a–b thus echoes 2:7b–c, yet does not detract attention from it, but rather falls back into low intensity.

John 2:9 is characterized by a few repetitions (of ἀρχιτρίκλινος, “steward,” ὕδωρ, “water,” and pluperfect forms of οἶδα, “know”), which accentuate the primary role of the steward (in these cola), the fact that the wine was made from water, and that the servants (and not the steward) knew from where it had come. The passage is not emphasized, however, nor is the transformation of water into wine. Although it is later defined as the first of Jesus’ signs, it is not described in any detail (only its effects are briefly summarized, at the end of 2:9a) and Jesus’ actions are never narrated.

The incomprehension of the ἀρχιτρίκλινος in 2:9, which is contrasted with the comprehension of the servants, is accentuated with an aural cue that recurs at many points in the gospel. It consists of a verb referring to knowledge (primarily οἶδα, as in 2:9, or γινώσκω) with the adverb πόθεν (“from where”). This combination is used to emphasize the inability of some people to understand the divine nature, ministry, or power of Jesus.¹⁵

The focus upon the ἀρχιτρίκλινος in 2:9 may have resonated uncomfortably in early Christian communities who congregated in private homes and heard the gospel in public reading during or after a meal in the τρίκλινος, the “dining room” (usually with three couches, to which the term refer).¹⁶ Since the term ἀρχιτρίκλινος in 2:9 is contrasted against the διάκονοι (the “servants”) in an ironic remark, it may be assumed that it refers not to a servant, but rather

instance of hiatus (καὶ ἐγέμισαν, in 2:7c). This amounts to well below half the usual ratio of consonant clashes and hiatus, when compared to 2:1–12 as a whole.

14 In 2:8a–b, the command (expressed by the verb ἀντλήσατε and φέρετε) takes up most of both cola and the carrying out of it is only briefly indicated by a single aorist form (ἦνεγκαν), which does not correspond aurally to the previous (present tense) form φέρετε.

15 See 1:48, 3:8, 7:27, 7:28, 8:14, 9:29, and 9:30. John 4:11, 6:5, and 19:9 (in which the lack of knowledge is clear, albeit not explicit through the use of a verb of knowledge) probably express the same notion.

16 For a discussion of settings for public reading in early Christianity, cf. chapter three. Note especially how the *Acts of Peter* relates a public reading from a gospel in the dining room (in *triclinio*) of Marcellus (*Acts Pet.* 20).

to the person who presided over the dinner. At larger dinner parties he was a chosen guest, but in a smaller gathering it could refer to the host. The implied critique in 2:9a–b of the ἀρχιτρίκλινος who does not understand (and is ironically compared to the mere servants who do, in 2:9c) may have been uncomfortable to a local member of some wealth, who hosted a meal gathering with public reading from John's gospel in his τρίκλινος.

The six cola of 2:10–11, which conclude the story and describe its significance and impact upon the disciples, attract more attention than 2:9 through a combination of rhetorical figures and aural features. John 2:10 consists of the steward's address to the bridegroom, whereas 2:11 reverts to the voice of the narrator, which describes Jesus' deed as the first of his signs, relates that through it Jesus revealed his glory, and explains how his disciples believed in him. The two verses differ in terms of voice (the steward's in 2:10 and the narrator's in 2:11) as well as content (a quote which reveals the ignorance of both the steward and the bridegroom in 2:10 and the knowledgeable concluding remarks from hindsight by the narrator in 2:11). Despite this, the frequent and aurally noticeable repetition of ν throughout 2:10–11 connects the cola. It is found in final position of more than half of the words, usually as the last letter, but in one case at the beginning of the last syllable (Κανά, in 2:11a). There are some examples of ν in the middle of words as well,¹⁷ but these are not nearly as aurally noticeable as those found in final position. The highest concentration is found in 2:11a, in which two-thirds of the words ends with ν; it attracts attention to the announcement that this was the first of Jesus' signs. John 2:10–11 also includes some repetitions, which further increase the intensity of the passage. These include *mesodiplosis* of an entire phrase (τὸν καλὸν οἶνον, in 2:10a, c) and *epistrophe* of a single word (αὐτοῦ, in 2:11b–c).

The third section ends with a transitional passage of low intensity, 2:12. It relates, in mostly unadorned cola (2:12b includes two almost parallel *commata*, however, with an *epistrophe* of αὐτοῦ), that Jesus went to Capernaum together with his mother, brothers, and disciples and stayed there for a few days. It thus reflects the low-key introduction of 2:1 by describing the setting in terms of time, place, and participants. It should not be taken as the introduction of the next section, however, since it includes the participants of the previous story (2:1–11), whereas the fourth section (2:13–22) opens with a similar low-key passage (2:13–14) that describes the participants of that story.

17 In ἄνθρωπος (2:10a), οἶνον (2:10c), and ἐφάνέρωσεν (2:11b).

Jesus Clears the Temple (2:13–25)

The fourth section of John's gospel consists of two parts, both of which relate stories about Jesus in Jerusalem during Passover. John 2:13–22 narrates how Jesus clears the temple of merchants and money changers, and enters into dialogue with “the Jews.” John 2:23–25 describes some of the consequences of the signs performed by Jesus and functions as a transitional passage to the fifth section (3:1–21).

Part 1—The Temple-Clearing Incident

Jesus may have been prompted by his mother to act at the wedding in Cana, yet in the following story he is presented as undertaking the clearing of the temple in an intentional and symbolic way. It is truly a public act, which is performed during the Passover festival in a setting in which Jerusalem and its temple are filled with pilgrims.

2:13–17

The beginning of the temple-clearing story takes the listeners from Galilee to Judea and the center in Jerusalem. A sound map provides an overview of the features found within the first half of part 1, which comprises 2:13–17:

- 2:13 a καὶ ἐγγὺς ἦν τὸ πάσχα τῶν Ἰουδαίων,
b καὶ ἀνέβη εἰς Ἱεροσόλυμα ὁ Ἰησοῦς.
- 2:14 a καὶ εὗρεν ἐν τῷ ἱερῷ τοὺς πωλοῦντας βόας καὶ πρόβατα καὶ περιστεράς
b καὶ τοὺς κερματιστάς καθημένους,
- 2:15 a καὶ ποιήσας φραγέλιον ἐκ σχοινίων
b πάντας ἐξέβαλεν ἐκ τοῦ ἱεροῦ τὰ τε πρόβατα καὶ τοὺς βόας,
c καὶ τῶν κολλυβιστῶν ἐξέχεεν τὰ κέρματα
d καὶ τὰς τραπέζας ἀνέστρεψεν,
- 2:16 a καὶ τοῖς τὰς περιστεράς πωλοῦσιν εἶπεν·
b ἄρατε ταῦτα ἐντεῦθεν,
c₁ μὴ ποιεῖτε τὸν οἶκον τοῦ πατρός μου
c₂ οἶκον ἐμπορίου.
- 2:17 a ἐμνήσθησαν οἱ μαθηταὶ αὐτοῦ ὅτι γεγραμμένον ἐστίν·
b ὁ ζῆλος τοῦ οἴκου σου καταφάγεται με.

The temple-clearing story opens with a low-key introduction, which covers 2:13–14 and describes the setting in terms of time (Passover, 2:13a), place (Jerusalem, 2:13b, and more specifically the temple precincts, 2:14a), and participants (Jesus, 2:13b, those who sell sacrificial animals, 2:14a, and money changers,

2:14b). The introduction includes no rhetorical figures or distinctive aural features.

The low intensity of 2:13–14 continues as the narrative expands into 2:15. Four unadorned and unemphasized cola describe how Jesus unrestrainedly clears the temple precincts of merchants and money changers. Even the repetition of βόας (“oxen”) and πρόβατα (“sheep”) is made in reverse order in 2:15b (as compared to 2:14a), which makes it less noticeable. Eight of the nine cola in 2:13a–16a begin with καί, in a manner that is new to John at this point, but which calls to mind the low-intensity narrative progression of Mark’s gospel.

John 2:16 contains the first quote from Jesus in this episode, directed to the sellers of doves. The second colon of the quote (“Do not make the house of my Father into a house of merchandise”) includes a repetition of οἶκον (“house”). I have indicated it in the sound map above by dividing 2:16c into two *commata*, yet these are not parallel in structure or length, so the repetition does not attract much attention. The same is true of the quote itself, which is otherwise unadorned.

John 2:17 introduces the disciples of Jesus to this episode; they are not mentioned in the introduction in 2:13–14. Their recollection of a passage from the Psalms (an allusion to Ps 69:9) turns some of the listeners’ attention from the incident in the temple precincts to the fate of Jesus: “The zeal for your house will consume me.”¹⁸ The repetition of οἶκος (now in genitive) integrates the passage and provides a link from the previous use of ἱερόν, “temple precincts” (in 2:14a and 2:15b) to ναός, the “temple” building or sanctuary proper (in 2:19b–c and 2:20b–21a).

2:18–22

The low aural intensity is sustained throughout 2:13–17, yet in 2:18–22 one passage stands out and its cola are even combined into a period, the only of its kind in chapter 2. A sound map provides an overview of the features found within the second half of part 1:

18 The previous statement by Jesus (“Do not make the house of my Father into a house of merchandise”) is also an allusion, to Zechariah 14:21.

2:18 a ἀπεκρίθησαν οὖν οἱ Ἰουδαῖοι καὶ εἶπαν αὐτῷ·

b τί σημεῖον δεικνύεις ἡμῖν, ὅτι ταῦτα ποιεῖς;

2:19 a ἀπεκρίθη Ἰησοῦς καὶ εἶπεν αὐτοῖς·

b λύσατε τὸν ναὸν τοῦτον

c καὶ ἐν τρισὶν ἡμέραις ἐγερῶ αὐτόν.

2:20 a εἶπαν οὖν οἱ Ἰουδαῖοι·

b τεσσαράκοντα καὶ ἕξ ἔτεσιν οἰκοδομήθη ὁ ναὸς οὗτος,

c καὶ σὺ ἐν τρισὶν ἡμέραις ἐγερεῖς αὐτόν;

2:21 a ἐκείνος δὲ ἔλεγεν περὶ τοῦ ναοῦ τοῦ σώματος αὐτοῦ.

2:22 a ὅτε οὖν ἠγγέρθη ἐκ νεκρῶν,

b ἐμνήσθησαν οἱ μαθηταὶ αὐτοῦ ὅτι τοῦτο ἔλεγεν,

c καὶ ἐπίστευσαν τῇ γραφῇ καὶ τῷ λόγῳ ὃν εἶπεν ὁ Ἰησοῦς.

The second half of part 1 does not begin with a low-key introduction (2:13–14 functions as an introduction to 2:13–22 in its entirety), but rather adopts a new dialogical pattern. The choice of verb at the beginning of 2:18a (ἀπεκρίθησαν, “they responded”) reverts the attention of listeners back to Jesus’ actions in 2:15. “The Jews” question his behavior and demand a sign (σημεῖον) that justifies why he acts this way (he should be able to demonstrate the fact that he acts on God’s authority). In contrast to the listeners, the disciples, and the servants in Cana, they do not know that Jesus has already performed such a sign.

Jesus’ reply in 2:19 is the only passage in the fourth section (2:13–25) that rises to medium intensity. This is fittingly prepared in 2:19a, which mirrors 2:18a by repeating the two speech verbs (the aorist forms of ἀποκρίνομαι and λέγω) in parallel position. Following 2:19a, Jesus’ answer is presented in two cola that are combined into a well-formed period (2:19b–c): “Destroy this temple and in three days I will raise it up.”

This remarkable statement is expressed not only in a well-formed period, but also in a fittingly striking soundscape. The consonants ν and τ are repeated throughout 2:19b–c (almost exclusively in short syllables and, in the case of ν, in final position) in a manner which creates an approximate rhythm. It is further reinforced by an *epistrophe* of -τον. The two cola are combined into a well-formed period characterized by symmetry (due to the *epistrophe*), elongation (8+12 syllables), bending back (the final αὐτόν refers back to τὸν ναὸν τοῦτον in the previous colon), and a rhythmical *clausula* (it ends on a *bacchius*, a metric foot that Dionysius of Halicarnassus describes as “altogether virile [...] and suitable for impressiveness”).¹⁹

19 ἀνδρῶδες πάνυ [...] καὶ εἰς σεμνολογίαν ἐπιτήδειον (Dionysius of Halicarnassus, *Comp.* 17).

The passage also comprises many examples of consonant clashes that give a rough impression and increase the antagonistic tone of Jesus. Half of the words begin with a clash of consonants, which is clear from the following depiction (in which hiatus is signalled with orange letters, dissonant hiatus with red letters, and consonant clash with blue letters):

- 2:19 a ἀπεκρίθη Ἰησοῦς καὶ εἶπεν αὐτοῖς·
 b λύσατε τὸν ναὸν τοῦτον
 c καὶ ἐν τρισὶν ἡμέραις ἐγείρω αὐτόν.

Following the medium-intensity period in 2:19b–c, John 2:20 advances the dialogue pattern. The response of “the Jews” in 2:20 calls Jesus’ statement into question by comparing the construction time of the temple (forty-six years, 2:20b) with the assertion by Jesus that he will raise it in three days (2:20c). Although the passage includes several repetitions (εἶπαν, in 2:20a, ἐν τρισὶν ἡμέραις, in 2:20c, and another future tense form of ἐγείρω + αὐτόν, in 2:20c), which connect it to 2:19, it does not include any rhetorical figures or distinctive aural features. As a result, the aural intensity is low.

Part 1 ends with four cola (2:21–22) spoken in the voice of the narrator, which from hindsight (and a counterintuitively omniscient insight)²⁰ describes how Jesus had in fact referred to his body when he spoke about raising the temple up in three days, and how the disciples later (after his resurrection) remembered his saying and believed in the Scripture and in his word. Although the passage does not include any direct address, it sustains a degree of dialogical pattern by including speech verbs in three of the four cola. The aural intensity is low, yet there are some repetitions that clearly connect the passage to what precedes it: Jesus is not described as referring merely to his body, but to “the temple of his body” (thus repeating a genitive form of ναός, in 2:21a), and his resurrection is expressed with the phrase “when he had been raised” (with a passive aorist of ἐγείρω, in 2:22a). John 2:22b also includes a verbatim repetition of most of 2:17a, as it describes how the disciples of Jesus remembered what he had said. Again, however, none of the repetitions constitutes a rhetorical figure or a distinctive aural feature.

Part 2—Incomplete Faith

The second part is brief, transitional, and of uninterrupted low aural intensity. The transitional nature is due to the topic of incomplete faith, which charac-

²⁰ Culpepper, *Anatomy*, 21–26.

terizes not only 2:23–25, but also the dialogue between Nicodemus and Jesus in the next section (Nicodemus furthermore seems to be one of those in Jerusalem who came to believe in Jesus, as described in 2:23).

Many scholars interpret 2:11–25 as providing three examples of types—or degrees—of faith.²¹ The first two types as exemplified by the disciples and “the Jews.” Whereas it is stated that the disciples believed in Jesus (2:11c), “the Jews” demanded a sign that justifies why he cleared the temple (“What sign can you show us for doing this?” 2:18b). John 3:23–25 then introduces the third type, an incomplete faith. This type is identified with the “many” in Jerusalem who believed as a result of seeing Jesus’ signs.

A sound map provides an overview of the features that can be found in part 2:

- 2:23 a₁ ὡς δὲ ἦν ἐν τοῖς Ἱεροσολύμοις
 a₂ ἐν τῷ πάσχα
 a₃ ἐν τῇ ἑορτῇ,
 b πολλοὶ ἐπίστευσαν εἰς τὸ ὄνομα αὐτοῦ,
 c θεωροῦντες αὐτοῦ τὰ σημεῖα ἃ ἐποίει·
- 2:24 a αὐτὸς δὲ Ἰησοῦς οὐκ ἐπίστευεν αὐτὸν αὐτοῖς
 b διὰ τὸ αὐτὸν γινώσκειν πάντας
- 2:25 a καὶ ὅτι οὐ χρεῖαν εἶχεν
 b ἵνα τις μαρτυρήσῃ περὶ τοῦ ἀνθρώπου,
 c αὐτὸς γὰρ ἐγίνωσκεν τί ἦν ἐν τῷ ἀνθρώπῳ.

Part 2 opens with a single introductory colon, which is somewhat more intense than the low-key introductions found in, for example, 2:1–2 and 2:13–14. It comprises three *commata* with parallel prepositional phrases (all of which employ ἐν) that describe the setting in terms of place (“in Jerusalem,” 2:23a₁, and “at the festival,” 2:23a₃) and time (“during Passover,” 2:23a₂). The double use of ἐν in 2:23a_{2–3} (ἐν τῷ πάσχα ἐν τῇ ἑορτῇ) indicates that these two *commata* do not constitute a single phrase. John 2:23a_{2–3} should thus presumably not be interpreted as “during the Passover festival,” a translation which ignores the repetition of ἐν. The structure of three parallel prepositional phrases, with a resounding ἐν in each *comma*, indicates that each of them should be taken separately, which is how they resound in public reading. John 2:23a₃ was thus—by ancient listeners—probably interpreted as “at the festival” or even “in the

21 See e.g., Nicolas Farelly, “John 2:23–25: What Kind of Faith Is This?,” *Presb* 30 (2004): 37–45; Debbie Hunn, “The Believers Jesus Doubted: John 2:23–25,” *TJ* 25 (2004): 15–25.

festival,” which (again, in the minds of the listeners) evokes images of Jesus in the midst of the festival crowd.²²

John 2:23b–c describes, in completely unadorned cola, how many believed “in his name” after seeing the signs (σημεῖα) that Jesus was doing. This may well have been understood as a positive thing by the audience, similar to how they had reacted to the disciples’ belief “in him” after the sign at the wedding in Cana (2:11c) and their belief “in the Scripture and in the word that Jesus had spoken” after his statement in the temple precincts (2:22c). Any such ideas are soon quenched, however.

John 2:24 provides a sharp contrast to 2:23, both in terms of content and aural impression. The opposition is primarily expressed through an adversative δέ and a reversal of how the verb πιστεύω is used (as compared to in 2:23); it regularly means “believe,” but in 2:24a is employed in the sense “entrust.” It is thus stated that Jesus “did not entrust himself to them.” This statement is emphasized by *polyptoton* of αὐτός, which occurs four times in two cola and accentuates the contrast between Jesus (αὐτός/αὐτόν/αὐτόν) and those who believed in his name due to his signs (αὐτοῖς). The reason for his lack of trust is presented in 2:24b: “because he knew them all.” This strengthens the assessment that 2:23–25 presents one type of reaction to Jesus as a form of incomplete faith (in comparison to how his disciples reacted) and that 2:24 thus expresses a negative view on what have been called “signs-faith.”²³

The part—and the chapter—ends in 2:25, which expands the subjects being discussed from those who believed because of Jesus’ signs to all of humanity and which presents Jesus as omniscient, “for he knew what was in humanity.” John 2:25b–c includes a repetition of ἄνθρωπος in different cases, yet that is the only distinguishing mark throughout 2:25.

John 2:23–25 is thus characterized by low aural intensity and no single statement receives enough emphasis to stand out and characterize this part. The question of the fate of those without a proper belief in Jesus is also left unsolved. It will soon be readdressed, however, in the following section (3:1–21) which revolves around the meeting between Jesus and Nicodemus.

22 Cf. C.K. Barrett, *The Gospel According to St. John: An Introduction with Commentary and Notes on the Greek Text* (2nd ed.; Philadelphia: Westminster Press, 1978), 202, who argues that the expression ἐν τῷ πᾶσχα ἐν τῇ ἑορτῇ would be an awkward way of referring to the feast and proposes the translation “in the festival crowd” for 2:23a₃.

23 Michaels, *John*, 173. Farely similarly affirms that “nothing in verse 23 may be interpreted to refer to inadequate faith,” but that the context in 2:24 casts doubt on the faith of the many (Farely, “Faith,” 42–43).

Aural Intensity in John 2

The aural intensity of John 2 is both more muted and more uniform than in John 1. The regular intensity is low, as only 17 percent of the cola are of medium intensity, and no high-intensity passages can be found in John 2. The soundscape created in public reading is thus quite different from John 1, which includes the intense Prologue and a following section (1:19–51) characterized by a constantly varying intensity.

Below is a chart of the aural intensity of John 2, described as high, medium, and low intensity. A complete chart of the aural intensity of John 1–4 can be found in Appendix 10.

| Aural intensity | | | Location | Cola | Summary of content |
|-----------------|-----|-----|----------|------|--|
| High | Med | Low | | | |
| | | × | 2:1–2 | 3 | A wedding at Cana |
| | | × | 2:3 | 2 | The mother of Jesus says: “They have no wine” |
| | | × | 2:4a–b | 2 | Jesus says: “Woman, what is that to you and me?” |
| × | | | 2:4c | 1 | “My hour has not yet come” |
| | × | | 2:5 | 2 | His mother instructs the servants to obey Jesus |
| | × | | 2:6 | 3 | There were six stone water jars there |
| | × | | 2:7a | 1 | Jesus says to the servants: |
| × | | | 2:7b–c | 2 | “Fill them with water.” They filled them |
| | × | | 2:8 | 2 | “Take it to the chief steward.” They took it |
| | × | | 2:9 | 4 | The water had become wine. The chief steward: |
| × | | | 2:10–11 | 6 | “You have kept the good wine until now.”
This was the first of Jesus’ signs |
| | × | | 2:12 | 3 | After this he went to Capernaum |
| | × | | 2:13 | 2 | Passover was near. Jesus went to Jerusalem |
| | × | | 2:14 | 2 | In the temple he found people selling |
| | × | | 2:15 | 4 | He drove them out |
| | × | | 2:16 | 3 | “Do not turn my Father’s house into a market” |
| | × | | 2:17 | 2 | His disciples remembered what was written [Ps 69] |
| | × | | 2:18 | 2 | The Jews said: “What sign can you show us?” |
| | × | | 2:19a | 1 | Jesus answered: |
| × | | | 2:19b–c | 2 | “Destroy this temple and in 3 days I will raise it up” |
| | × | | 2:20 | 3 | The Jews question his statement |

| Aural intensity | | | Location | Cola | Summary of content |
|-----------------|-----|-----|----------|------|--|
| High | Med | Low | | | |
| | | × | 2:21 | 1 | But Jesus was speaking of the tempel of his body |
| | | × | 2:22 | 3 | Later his disciples remembered & believed |
| | | × | 2:23 | 3 | In Jerusalem, many believed because of Jesus' signs |
| | | × | 2:24 | 2 | But Jesus did not entrust himself to them; he knew all |
| | | × | 2:25 | 3 | He knew what was in mankind |

Since low-intensity passages cover 83 percent of the cola, the regular aural intensity of John 2 is low. The four passages of medium intensity are therefore especially interesting. They constitute the only points of clear aural emphasis in the public reading of John 2.

The first passage of medium intensity is found in 2:4c, in which Jesus declares: “My hour has not yet come.” The reference to a significant “hour” (ὥρα) functions as *prolepsis*; it points forward in the story (to its “coming”) and makes the listeners attentive to any repetition of the thematic word.²⁴ The rough and attention-attracting aural impression of 2:4c thus strengthens the rebuff of his mother (found in 2:4b) as well as establishes a new and as yet undefined thematic word, which will be unraveled (at least in part) during the reading to come.

The second medium-intensity passage comprises 2:7b–c and includes a quote by Jesus: “‘Fill the jars with water.’ And they filled them all the way up.” The passage introduces a theme of command and obedience, which is immediately affirmed and maintained in 2:8. In 2:9, the fruits of this obedience to Jesus are revealed: the servants who readily obey Jesus are described as knowing—an important concept in John²⁵—whereas the steward “did not know” (2:9b).

The third passage of medium intensity is much longer and comprises 2:10–11. I consider it a single passage primarily due to the massive repetition of *v* in final position that occurs throughout it; this pattern characterizes all six cola

24 I use *prolepsis* in this general sense and not as a technical term that merely refers to the anticipation and answering of an objection or argument before one’s opponent has put it forward, as in Gilbert van Belle, “Prolepsis in the Gospel of John,” *NovT* 63 (2001): 334–347.

25 For the importance of the cognitive dimension of John, see Larsen, *Recognizing*, 35–42.

and thus integrates them. The extreme concentration of ν in 2:11a (two-thirds of the words end with it) creates an epicenter within the passage. This colon of particular emphasis coincides with a significant statement: “Jesus did this, the first of the signs, in Cana of Galilee.” John 2:11a thus establishes another thematic word ($\sigma\eta\mu\epsilon\acute{\iota}\nu$), which will recur throughout the gospel and which is immediately connected to the glory of Jesus (in 2:11b) and the faith of his disciples (in 2:11c).

The fourth medium-intensity passage comprises 2:19b–c and consists of a quote from Jesus that is presented in a well-formed period: “Destroy this temple and in three days I will raise it up.” This is another example of how an emphasized passage functions proleptically. Since the temple that Jesus will raise is his own body (which is revealed in 2:21) the announcement points forward to his death and resurrection. Again, such an understanding is immediately supported; in 2:22, the disciples are described as remembering Jesus’ statement in a specific context: “after he was raised from the dead.”

Three of the four medium-intensity passages in John 2, which attract emphasis in public reading, are thus examples of *prolepsis*. These passages prepare the listeners for what is yet to come by conferring insights with which to interpret upcoming events,²⁶ by establishing and attracting attention to thematic words that recur in the gospel, and by accentuating important themes found within it. The emphasis upon “the hour” in 2:4c directs the attention of listeners towards repetitions of the thematic word ($\acute{\omega}\rho\alpha$) and its upcoming inception. The report of “the first of the signs” in 2:11a similarly makes listeners attentive to recurrences of $\sigma\eta\mu\epsilon\acute{\iota}\nu$ and creates an expectation of hearing about further signs. Jesus’ statement that he will raise the temple up in three days (in 2:19b–c) seems to point forward to the destruction and rebuilding of the temple, and might be interpreted as establishing $\nu\acute{\alpha}\delta\varsigma$ as a thematic word. When it recurs with additional information in 2:21–22, however, it is made clear that the true thematic word is not $\nu\acute{\alpha}\delta\varsigma$ (which does not appear outside of 2:19–21), but rather $\sigma\hat{\omega}\mu\alpha$, “body.” The emphasized passage of 2:19b–c thus establishes $\nu\acute{\alpha}\delta\varsigma$ as a thematic word together with a theme of destruction–raising up again. Once established, the pattern is soon modified (in 2:21–22) in a way that strengthens the theme, although it changes the connotation by altering the thematic word from “temple” to “body.” The passage thus ends up pointing forward to the death and resurrection of Jesus’ body.

The medium-intensity passage about obedience to Jesus, in 2:7b–c, does not establish any thematic word, although it may well point forward and create

26 Culpepper, *Anatomy*, 19.

expectations about hearing of others who obey Jesus' commands. Primarily, however, it seems to be a development of the theme of true discipleship, which was introduced in 1:35–51. It describes the servants as acting expectedly. Soon thereafter they are compared with the steward in terms of "knowing," and the resulting differentiation clearly favors the servants over the steward. The depiction of the servants' attitude may also—together with the disciples' pronounced belief in Jesus—serve as a backdrop against which the incomplete faith presented in 2:23–25 should be understood.

Conclusions

The second chapter of John differs from the first in terms of both its content and the soundscape through which it is communicated. John 1 provides a summary of the whole gospel and presents the main character, Jesus, with a number of deeply laden titles, primarily through different types of witnesses who tell the listeners about Jesus. In John 2, they not only hear about him, but also see him in action as the lector—in the voice of the narrator—relates the stories in such a manner that listeners can witness for themselves how Jesus performs a great sign in Cana and clears the temple in Jerusalem.

The soundscape of John 2 also differs from the one produced in public reading of John 1. Cola of low aural intensity dominate much of John 2 and only four passages attract attention by rising to medium intensity. Whereas the first and second sections (1:1–18 and 1:19–51) differ in terms of sound impression, the third and fourth (2:1–12 and 2:13–25) are quite uniform. Nevertheless, each section can be distinguished in terms of the soundscape it creates. In the Prologue (1:1–18), the regular aural intensity is medium and no less than 24 percent of the cola are of high intensity. The transition into the second section (1:19–51) is easily noticed by listeners, since the regular intensity changes to low, although there is still a high proportion of high- and medium-intensity cola (5% + 38%). The third section (2:1–12) is even plainer; 71 percent of the cola are of low aural intensity and there are no high-intensity passages at all. Although the fourth section (2:13–25) is similar to the third, the proportion of low-intensity passages expands even more (from 71 to 94%) and there is only one passage that rises above the otherwise continuous stream of low-intensity cola.

The soundscape of John 2 in public reading is thus much more uniform and muted compared to John 1, although the shift is not sudden. The four sections of John 1–2 present a steadily decreasing aural intensity, which is expressed in a soundscape that becomes more and more uniform as the story about Jesus

progresses. This development can be readily surveyed in Appendix 10, which displays the aural intensity of John 1–4.

Each section of John 1–2, including 2:13–25, nevertheless contains at least one passage that rises above the regular intensity and attracts the attention of listeners. John 2 includes four such passages, which again differ from the emphasized passages that are found in John 1. One of the differences involves a change of voice in attention-attracting passages. In John 1, almost 80 percent of the emphasized passages (or fifteen of the nineteen passages) are conveyed in the voice of the narrator or of a witness to Jesus (either John the Baptist, a disciple, or Nathanael).²⁷ In John 2, however, three of the four emphasized passages (all save 2:10–11) are uttered in the voice of Jesus. This is especially interesting from the perspective that John 2 contains fewer cola with direct address by Jesus as compared to John 1. Despite this, in John 2, several of the existing statements in the voice of Jesus are aurally accentuated in emphasized passages. This should probably be understood in the light of how Jesus is portrayed as an active subject in John 2, whereas he in John 1 appears more through the perspectives of others and as the object of their confessions.

Another difference between the emphasized passages of John 2 and those of John 1 can be found in what the passages focus upon. In John 1, most of the emphasized passages revolve around identity or the conferral of titles. In John 2, however, they mainly function proleptically. They establish thematic words that recur throughout the gospel and entrust listeners with insights with which to interpret upcoming events. Three of the emphasized passages in John 2 (2:4a–b, 2:10–11, and 2:19b–c) thus introduce the important themes of “the hour,” of Jesus’ signs, and of destruction/raising up again (applied to the death and resurrection of Jesus). The fourth passage (2:7b–c) points both backward and forward; it develops the theme of true discipleship found in 1:35–51 and serves as a contrast to the incomplete faith that is presented in 2:23–25.

27 The exceptions are 1:39a–b, 1:42b–d, 1:48c–d, and 1:50a. These passages include direct address by Jesus.

John 3—Jesus in Discourse

The third chapter of John sustains and advances the presentation of Jesus, primarily through direct speech by or about Jesus. John 1 introduces Jesus through testimony; listeners can hear the lector characterize him and confer titles upon him, such as the Word, the Messiah, and the Son of God. In a number of different voices—those of the narrator, John the Baptist, Nathanael, and the first disciples—the lector thus witnesses about the primacy and identity of Jesus. John 2 maintains the focus upon Jesus, yet in a different way. Through the lector's descriptions of Jesus' actions, listeners not only hear about him, but can also visualize him in action. Whereas the lector acted as a mouthpiece of witnesses in John 1, in John 2 the listeners become witnesses themselves to the power and authority of Jesus. As the story moves into John 3, the voice of the narrator is heard more and more seldom. Beside short introductions to the two longer scenes, the lector almost exclusively conveys direct address, primarily in the voices of Jesus and John the Baptist. The listeners are thus addressed directly by Jesus and John the Baptist, especially in the discourse passages.

John 3 includes features which indicate that large parts of it were read aloud as discourses directed to the listeners rather than as responses to a dialogue partner within the story. The third chapter of John contains two longer scenes, both of which open as dialogues. Despite this, they are soon transformed into discourses, in which Jesus is either the one speaking or the one being spoken about.

Jesus Talks to Nicodemus (3:1–21)

The fifth section of John's gospel consists of 3:1–21, the dialogue between Nicodemus and Jesus. This section comprises a single part, after which the sixth section (about the further testimony of John the Baptist) covers the rest of the chapter.

In public reading, John 3:1–21 presents a notably different aural impression from the previous chapter. Whereas John 2 is characterized by a muted and uniform soundscape of an almost invariably low aural intensity, John 3:1–21 opens with medium intensity and then provides a constantly changing soundscape that echoes the aural impression of John 1.

Part 1—Nicodemus Visits Jesus

The dialogue between Nicodemus and Jesus follows directly after 2:23–25, the brief transitional passage about incomplete faith, and it thus functions as an elaboration of that theme. With his first words, Nicodemus describes some kind of faith in Jesus (as a teacher sent from God, 3:2b), which he immediately connects to the signs that Jesus performs (3:2c–d). This acts as the starting-point for the conversation, which soon turns into a discourse by Jesus that leaves Nicodemus behind both in terms of understanding and actual exchange.

3:1–6

As mentioned above, the scene with Jesus and Nicodemus sustains the theme of incomplete faith, which was introduced in 2:23–25, while at the same time clearly signals a difference in terms of aural impression. A sound map provides an overview of the features found within 3:1–6:

- 3:1 a ἦν δὲ ἄνθρωπος ἐκ τῶν Φαρισαίων,
b Νικόδημος ὄνομα αὐτῷ, ἀρχὴν τῶν Ἰουδαίων·
- 3:2 a₁ οὗτος ἦλθεν πρὸς αὐτὸν νυκτός
a₂ καὶ εἶπεν αὐτῷ·
b ῥάββι, οἶδαμεν ὅτι ἀπὸ θεοῦ ἐλήλυθας διδάσκαλος·
c οὐδεὶς γὰρ δύνатаι ταῦτα τὰ σημεῖα ποιεῖν ἃ σὺ ποιεῖς,
d ἐὰν μὴ ᾗ ὁ θεὸς μετ' αὐτοῦ.
- 3:3 a ἀπεκρίθη Ἰησοῦς καὶ εἶπεν αὐτῷ·
b ἀμὴν ἀμὴν λέγω σοι,
c ἐὰν μὴ τις γεννηθῇ ἄνωθεν,
d οὐ δύνатаι ἰδεῖν τὴν βασιλείαν τοῦ θεοῦ.
- 3:4 a λέγει πρὸς αὐτὸν ὁ Νικόδημος·
b πῶς δύνатаι ἄνθρωπος γεννηθῆναι γέρων ὢν;
c μὴ δύνатаι εἰς τὴν κοιλίαν τῆς μητρὸς αὐτοῦ
d δευτερον εἰσελθεῖν καὶ γεννηθῆναι;
- 3:5 a₁ ἀπεκρίθη Ἰησοῦς·
a₂ ἀμὴν ἀμὴν λέγω σοι,
b ἐὰν μὴ τις γεννηθῇ ἐξ ὕδατος καὶ πνεύματος,
c οὐ δύνатаι εἰσελθεῖν εἰς τὴν βασιλείαν τοῦ θεοῦ.
- 3:6 a τὸ γεγεννημένον ἐκ τῆς σαρκὸς σὰρξ ἐστίν,
b καὶ τὸ γεγεννημένον ἐκ τοῦ πνεύματος πνεῦμά ἐστιν.

John 3 does not open with a low-key introduction, a common feature at the beginning of new sections and parts in John 1 and 2,¹ but rather with heightened

¹ See e.g., 1:6a–b, 1:19a–b, 1:29a, 1:35a–36a, 1:43a–b, 2:1–2, and 2:13–14.

intensity characterized by rhetorical figures. John 3:1a–b combines *homoioleuton* and *epistrophe* of -ων, which is not only found in genitive plural endings, but also in the nominative singular of ἄρχων. These rhyming endings are concentrated to the second half of each colon, which consist of six syllables. As a result, the repetition creates an approximate rhythm. The introduction continues into 3:2a and 3:1b–3:2a is characterized by *polyptoton* of αὐτός. John 3:2a does not constitute a medium-intensity colon, however, since the *polyptoton* is the only rhetorical figure or aural feature found in it.

John 3 thus opens with three introductory cola of either medium (3:1a–b) or low aural intensity (3:2a) that provides a clear contrast to all of the cola in the previous part (2:23–25). Although 3:1–2a does not constitute a typical low-key introduction, it describes the setting with the same type of basic information found in previous introductions. The information is meager, however, and primarily focuses upon Nicodemus. The introductory cola does not describe the place (and listeners will thus conclude that Jesus is still in Jerusalem), but relay hints about the general setting (a meeting “by night,” 3:2a) and the participants (Nicodemus, a Pharisee and “a leader of the Jews,” 3:1, as well as Jesus, 3:2a).

In 3:2b, the voice of the narrator gives way to that of Nicodemus, which opens the dialogue with Jesus. From this point onward, listeners hear a live interaction between Jesus and Nicodemus that is only briefly interspersed by comments in the voice of the narrator, which in turn seems to be included solely to indicate the shift in speakers (for example in 3:3a, 3:4a, and 3:6a). Nicodemus expresses his respect for Jesus by calling him “rabbi” and “a teacher who has come from God” (3:2b), yet he does so by referring to “these signs that you do” (using the same type of phrase as in 2:23c, τὰ σημεῖα + ἃ + form of ποιεῖν), which in his interpretation reveals that God is with Jesus. He thus characterizes Jesus as a prophet—these are described as individuals whom God is “with”²—as he focuses upon his signs.³

Jesus’ answer in 3:3 preserves the low aural intensity and includes the pronouncement formula ἀμὴν ἀμὴν λέγω, which occurred in 1:51a and will recur throughout the gospel. At this point (in 3:3b) it has not been repeated frequently or closely enough, however, to attract special attention from the lis-

2 Barrett, *John*, 205.

3 The peculiar use of first-person plural (οἶδαμεν, “we know”) could be a way of identifying Nicodemus with the “many” who believed in Jesus’ name due to his signs (2:23). Cf. Michaels, *John*, 178 n. 21. The first-person plural will resonate differently in the context of 3:11–12, however (see below).

teners, except through its gemination of ἀμήν.⁴ John 3:3 does not include any rhetorical figures or distinctive aural features, but rather maintains the low intensity established in 3:2. The astonishing and ambiguous statement by Jesus, “Unless one is born again/from above [ἄνωθεν], one cannot see the kingdom of God,” is thus not emphasized.

The dialogue changes into a heightened intensity in 3:4, as Nicodemus tries to grasp what Jesus means by his unexpected response. Following the initial indication of speaker in 3:4a, the intensity rises in 3:4b–d when previously mentioned key words are repeated twice in the three cola. The verb δύναμαι (“can,” “be able to”) is introduced in 3:2c, recurs in 3:3d, and is repeated in parallel position in both 3:4b and 3:4c. Similarly, γεννάω (“be born”) occurs in 3:3c and reappears in corresponding position in 3:4b and 3:4d. These repetitions attract attention to Nicodemus’ skeptical questions. Both δύναμαι and γεννάω constitute thematic words in this portion of John 3. γεννάω in particular evokes the ambiguity of ἄνωθεν (from 3:3c), namely the possibility of a second birth as well as a birth “from above.” This ambiguity characterizes both Nicodemus’ misinterpretation and Jesus’ antagonistic answers.

Jesus’ response in 3:5 is an almost verbatim repetition of his statement in 3:3. The only differences within the quote itself can be found in 3:5b, about the manner of birth, in which ἄνωθεν (“again”/“from above”) is replaced by ἐξ ὕδατος καὶ πνεύματος (“of water and Spirit”), and in 3:5c, about the kingdom of God, which includes a change from ἰδεῖν (“to see”) to εἰσελθεῖν (“to enter”).⁵ The almost literal repetition of such an extensive passage within a short period of time (there are only four intervening cola between 3:3 and 3:5) guarantees that the iterations are emphasized and that listeners notice the two points that differ. The further use of δύναμαι and γεννάω reinforces their roles as thematic words in this portion of John 3, while 3:5 at the same time specifies the notion of second birth or being born from above as referring to a birth “of water and Spirit.” This in turn echoes John the Baptist’s statement in 1:33, that he baptizes in water whereas Jesus baptizes in Spirit.

Following the medium-intensity cola of 3:4b–5c, the two cola of 3:6 rises to the first aural peak of high intensity since 1:49a–c. John 3:6 advances the notion that the Spirit is essential to the second birth/the birth from above, as indicated in 3:5b. The necessity of such a birth is emphasized in a sharp contrast

4 On this use of ἀμήν, see 177.

5 There is only one more difference between 3:3 and 3:5. When referring to the change in speaker, 3:5a only includes ἀπεκρίθη Ἰησοῦς, not the complete phrase from 3:3a, which is ἀπεκρίθη Ἰησοῦς καὶ εἶπεν αὐτῷ.

between “that which is born of the Spirit” and “that which is born of the flesh.” The resulting dualism is common in John’s gospel, yet the context in which it is declared and the dissonant soundscape that accompanies it indicate that a lector will deliver it antagonistically against Nicodemus.

The sharp message of John 3:6 is presented in two parallel cola, which bristle with rhetorical figures and distinctive aural features. The thematic word γεννάω is repeated in an example of *anaphora* (τὸ γεγεννημένον), which also functions as *polyptoton* in the context of 3:5b–7b, in which -γεννη- is repeated four times. πνεῦμα (“Spirit”/“wind”) is established as another thematic word (it was introduced in 3:5c). Both πνεῦμα and σὰρξ (“flesh”) are used twice in direct succession (σαρκὸς σὰρξ, in 3:6a, and πνεύματος πνεῦμα, in 3:6b), which attracts attention and functions as an example of *polyptoton*. These repetitions are found in between parallel repetitions of ἐκ (a case of *mesodiplosis*) and ἐστιν (an example of *epistrophe*).

The strong parallelisms of 3:6a–b are bolstered by the aural features, which resonate with the antagonistic tone of Jesus’ statement. Both cola are characterized by a high concentration of consonant clashes, which renders a rough impression. John 3:6a–b includes almost twice the average amount of consonant clashes found in John 3. The first colon—which states that “that which is born of the flesh is flesh”—produces an even more unsmooth soundscape, since it also includes two dissonant consonant clashes and a series of hissing s-sounds (both σ/ς and ξ), primarily in initial and final position where they are most noticeable. The rough features of 3:6a–b are indicated below (hiatus with orange letters, consonant clash with blue letters, dissonant consonant clash with green letters, and frequent s-sounds with bold type):

- 3:6 a τὸ γεγεννημένον ἐκ τῆς σαρκὸς σὰρξ ἐστιν,
 b καὶ τὸ γεγεννημένον ἐκ τοῦ πνεύματος πνεῦμά ἐστιν.

3:7–10

Following the aural peak in 3:6, John 3:7–10 provides a contrasting segment of ten low-intensity cola. A sound map presents an overview of the features found within them:

- 3:7 a μὴ θαυμάσης ὅτι εἶπόν σοι·
 b δεῖ ὑμᾶς γεννηθῆναι ἄνωθεν.
- 3:8 a τὸ πνεῦμα ὅπου θέλει πνεῖ,
 b καὶ τὴν φωνὴν αὐτοῦ ἀκούεις,
 c₁ ἀλλ' οὐκ οἶδας πόθεν ἔρχεται
 c₂ καὶ ποῦ ὑπάγει·
 d οὕτως ἐστὶν πᾶς ὁ γεγεννημένος ἐκ τοῦ πνεύματος.
- 3:9 a ἀπεκρίθη Νικόδημος καὶ εἶπεν αὐτῷ·
 b πῶς δύναται ταῦτα γενέσθαι;
- 3:10 a ἀπεκρίθη Ἰησοῦς καὶ εἶπεν αὐτῷ·
 b σὺ εἰ ὁ διδάσκαλος τοῦ Ἰσραὴλ
 c καὶ ταῦτα οὐ γινώσκεις;

John 3:7–8 comprises a continuation of Jesus' quote, yet the sudden drop to low aural intensity after the aural peak in 3:6 is quite abrupt. John 3:7 does not include any rhetorical figures or distinctive aural features, but the admonition “Do not be astonished that I said to you” (in 3:7a) is followed (in 3:7b) by an unexpected rephrasing of 3:3c–d: “You [ὑμᾶς] must be born again/from above [ἄνωθεν].” The quote does not closely follow the formulation in 3:3c–d, although it includes the necessary combination of a form of γεννάω + ἄνωθεν.

The most surprising aspect of 3:7 is the shift from singular to plural in Jesus' address. In 3:7a, the admonition is directed to “you” in singular (σοι), whereas the phrase in 3:7b uses “you” in plural (ὑμᾶς). The sudden shift to plural can be vocally expressed in different ways by lectors. It can be interpreted as an address to the group which Nicodemus represents (those with incomplete faith or the Pharisees)⁶ or as an exhortation not to anyone within the story but rather directly to the listeners who hear the gospel read aloud. Lectors may well have chosen to vocally express the shift in number from singular to plural with a different tone of voice, as they certainly did when the text included an aside or another type of parenthetical remark addressed to the reader/listeners rather than to characters within the story.

John 3:8 includes a short exposition on the Spirit, which ends in further specification of the second birth/the birth from above, as what has been said about the Spirit is connected to “all who are born of the Spirit.” John 3:8c reverts back to the singular “you” (οἶδας, in 3:8c₁), which is not surprising since it occurs in a descriptive rather than a prescriptive passage, namely in a passage that lectors do not treat as direct address to the listeners. John 3:8 comprises

6 Cf. 2:23–25 and 3:1.

further repetitions of the thematic words πνεῦμα and γεννάω, but these are not found in parallel position or used in rhetorical figures, in which they may have attracted special attention. A variation of adverbs of direction (ὅπου–πόθεν–ποῦ, “where”–“whence”–“whither,” or “where”–“from where”–“to where”) are found in 3:8a and in the two *commata* 3:8c₁₋₂, yet without effecting a change in the aural intensity of the passage.

The dialogue continues in 3:9–10 with a short follow-up question from Nicodemus and another antagonistic retort by Jesus, which is conveyed in a rough soundscape. The incomprehension of Nicodemus’ question in 3:9b (“How can these things happen?”) prepares the listeners for the uncongenial response given by Jesus in 3:10b–d. He scathingly employs the title “teacher,” which Nicodemus previously (in 3:2b) used about him, to question Nicodemus’ understanding: “You are the teacher of Israel and you do not know these things?” Douglas Estes interprets Jesus’ retort as ironic and “provocative, but not purposely offensive.” He states that the opposing-turn question is provocative not only to Nicodemus within the story, but also to the listeners hearing it read aloud, since it pushes them “to think and respond as to whether or not they understand.”⁷ The fact that Jesus’ retort in 3:10 occurs in a rough soundscape with many clashes of letters does, however, give the provocation some of the antagonistic touch that is directed to Nicodemus. Almost all of the words begin or end with such a clash and 3:10b, in which Jesus ironically calls Nicodemus “the teacher of Israel,” is characterized by frequent occurrences of hiatus. The rough soundscape of 3:10 can be seen below (hiatus is indicated with orange letters and consonant clash with blue letters):

- 3:10 a ἀπεκρίθη Ἰησοῦς καὶ εἶπεν αὐτῷ·
 b σὺ εἶ ὁ διδάσκαλος τοῦ Ἰσραὴλ
 c καὶ ταῦτα οὐ γινώσκεις;

The only other change in the aural impression of 3:9–10 is the almost verbatim repetition of the dialogue pattern (ἀπεκρίθη [...] καὶ εἶπεν αὐτῷ) from 3:9a in 3:10a; only the subject is shifted from Nicodemus to Jesus. This repetition coincides with the last use the narrator’s voice in this section. In 3:10b–21, the lector exclusively reads in the voice of Jesus, a fact which soon will affect the aural impression.

7 Estes, *Questions*, 131–136 (the quotations are found on page 136).

3:11–12

In the following verses the dialogue quickly turns into monologue, which does not have Nicodemus as the sole recipient and which include a large number of plural references. A sound map provides an overview of the features found within 3:11–12:

- 3:11 a ἀμὴν ἀμὴν λέγω σοι
 b ὅτι ὁ οἶδα~~μεν~~ λαλοῦ~~μεν~~
 c καὶ ὁ ἐωράκα~~μεν~~ μαρτυροῦ~~μεν~~,
 d καὶ τὴν μαρτυρίαν ἡμῶν οὐ λαμβάν~~ετε~~.
 3:12 a εἰ τὰ ἐπίγεια εἶπον ὑμῖν καὶ οὐ πιστεύ~~ετε~~,
 b πῶς ἐὰν εἶπω ὑμῖν τὰ ἐπουράνια πιστεύ~~ετε~~;

John 3:11 opens with the set expression ἀμὴν ἀμὴν λέγω, which by now attracts attention as a pronouncement formula; it occurred in 1:51a and, more importantly for its effect here, in 3:3b. The attention created by the formula heightens the aural intensity and prepares the listeners for the medium-intensity cola that follow throughout 3:11–12.

John 3:11b–c creates emphasis in public reading through a combination of rhetorical figures that express a shift from singular to plural in Jesus' address: *mesodiplosis* of ὁ + -αμεν, *homoiooteleuton* of -μεν, and *epistrophe* of -ουμεν, all in parallel positions. The shift to first-person plural in the statement by Jesus ("We speak of what we know and we testify to what we have seen") does not go by unnoticed by listeners. All of the three rhetorical figures in 3:11b–c involve an ending that indicates first-person plural and they thus emphasize the shift from singular (such as λέγω in 3:11a) to plural.

The sentence from 3:11b–c continues into 3:11d, which contains fresh rhetorical figures that are linked to the following question in 3:12a–b. An example of *mesodiplosis* (of οὐ) connects 3:11d to 3:12a, whereas the combinations of *mesodiplosis/polypoton* (of ἡμεῖς/ὕμεῖς) and *homoiooteleuton/epistrophe* (of -ετε) integrate all three cola of 3:11d–12b. In 3:12a, fresh figures appear that unite 3:12a–b: *mesodiplosis* of εἶπ- and *polypoton* of πιστεύω. The quote by Jesus in 3:11b–12b is thus tightly integrated and notably emphasized.

The emphasis attracted also turns the attention of listeners to a number of pronouns and verbs in first-person and second-person plural. The three cola of 3:11d–12b contain six such plural indicators, all of which are found in a stressed position (due to the combinations *mesodiplosis/polypoton* and *homoiooteleuton/epistrophe*). The quote by Jesus in 3:11a–12b, which within the story is uttered by Jesus to Nicodemus, thus includes expressions in first- and second-person singular as well as in first- and second-person plural. The shifts

within the passage are demonstrated in the translation below and the instances of emphasized use of plural are indicated with italics. Although none of the examples of singular are emphasized, most of the plural pronouns and endings are stressed.

Amen amen, I say to you [sing.]:
 We speak of what *we* know
 and *we* testify to what *we* have seen
 and *our* testimony, *you* [pl.] do not receive.
 If I spoke to *you* [pl.] about earthly things and *you* [pl.] did not believe,
 how shall I speak to *you* [pl.] about heavenly things so that *you* [pl.]
 believe?
 John 3:11a–12b

The peculiar shifts between singular and plural, which include the use of first-person plural for the speaker in the story and second-person plural for his addressee, have been interpreted in different ways by modern scholars. Most suggestions focus upon the history behind the text, how this passage may have been added by a later author/redactor, or how it may reflect a conflict—in the original author's context—between “church” and “synagogue.” Other proposals deal with possible factors within the text (although these may in turn reflect historical realities), such as the notion that Jesus uses a royal “we” (*pluralis maiestatis*), that he speaks for himself *and* the Father, or that his disciples were present and were included in the statement.⁸ For the present purposes, the focus lies upon how lectors may have expressed the shifts—and audiences understood them—rather than on historically possible causes for their formulation or inclusion in the text itself.

Most of the difficulties created by the shifts between singular and plural in 3:11–12, which modern scholars perceive and address, disappear when the phenomenon is analyzed in a public reading context. A silent reader envisions 3:11–12 in his or her mind as a scene taking place within a story with certain characters. Such a reader needs to come up with practical ways of visualizing the shift from singular to plural; for example, by adding characters involved in the new statement or by visualizing a new setting with fresh characters (such as those of “the church” and “the synagogue”). Public reading, on the

8 For the above-mentioned suggestions, see Brown, *John*, 1:132; Ridderbos, *John*, 133; von Wahlde, *John*, 142.

other hand, always involves an embodied voice.⁹ This means that although listeners can still visualize the scene that they hear about, it nevertheless plays out right in front of them. By speaking in the voice of different characters, the lector enacts and to some extent becomes those characters, even if only for a brief moment. Each condemnation by Jesus is thus potentially addressed directly to the audience that listens to the lector expressing it in the voice of Jesus.

In 3:11–12, however, the structure of the text does not muddle things by shifting back and forth between singular and plural; it rather works to include the listeners on the side of “we” and thus redirects the harsh statements to the unidentified “you” (which individual listeners may well have identified as Pharisees, leaders of the Jews, or even “the synagogue”). When the lector in 3:11a speaks with a singular verb (λέγω) in the voice of Jesus to a singular “you” (σοι), he embodies Jesus’ address to Nicodemus: “Amen amen, I say to you.” As he shifts into first-person plural verbs in 3:11b–c, however, the “we” resonates in an early Christian community as the “we” of the gathered members: “We speak of what we know and we testify to what we have seen.” The listeners at a public reading of John’s gospel thus become witnesses of what they have seen. This is particularly interesting, since the two previous sections (John 2:1–12 and 2:13–25) focused upon letting the listeners *see* Jesus in action, in order for them to become such witnesses.¹⁰

3:13–18

The transformation of the dialogue between Jesus and Nicodemus into a monologue by Jesus, which takes place in 3:11–12, continues in the rest of the section. Jesus soon disappears as the speaker of first-person singular verbs (such as λέγω in 3:3b, 3:5a, and 3:11a, and εἶπον in 3:7a and 3:12a) and everything is described in third-person singular. In a public reading context Jesus thus becomes the one being spoken *about* (as “the Son of Man,” “the Son,” and “the Only Son”) rather than being emphasized as the speaker.

A sound map provides an overview of the features found within the next portion of the fifth section, which comprises 3:13–18:

9 Cf. Rhoads, “Performance Events,” 171–172. The concept is more thoroughly (and broadly) described by Kelber as “oral synthesis.” See Kelber, *Gospel*, 19.

10 Cf. 247, above.

- 3:13 a καὶ οὐδεὶς ἀναβέβηκεν εἰς τὸν οὐρανὸν
 b εἰ μὴ ὁ ἐκ τοῦ οὐρανοῦ καταβάς, ὁ υἱὸς τοῦ ἀνθρώπου.
- 3:14 a καὶ καθὼς Μωϋσῆς ὕψωσεν τὸν ὄφιν ἐν τῇ ἐρήμῳ,
 b οὕτως ὕψωθῆναι δεῖ τὸν υἱὸν τοῦ ἀνθρώπου,
- 3:15 a ἵνα πᾶς ὁ πιστεύων ἐν αὐτῷ ἔχῃ ζωὴν αἰώνιον.
- 3:16 a οὕτως γὰρ ἠγάπησεν ὁ θεὸς τὸν κόσμον
 b ὥστε τὸν υἱὸν τὸν μονογενῆ ἔδωκεν,
 c ἵνα πᾶς ὁ πιστεύων εἰς αὐτὸν μὴ ἀπόλῃται
 d ἀλλὰ ἔχῃ ζωὴν αἰώνιον.
- | |
|---|
| 3:17 a οὐ γὰρ ἀπέστειλεν ὁ θεὸς τὸν υἱὸν εἰς τὸν κόσμον |
| b ἵνα κρίνῃ τὸν κόσμον, |
| c ἀλλ' ἵνα σωθῇ ὁ κόσμος δι' αὐτοῦ. |
- 3:18 a ὁ πιστεύων εἰς αὐτὸν οὐ κρίνεται·
 b ὁ δὲ μὴ πιστεύων ἤδη κέκριται,
 c ὅτι μὴ πεπίστευκεν εἰς τὸ ὄνομα τοῦ μονογενοῦς υἱοῦ τοῦ θεοῦ.

John 3:13 turns abruptly from the previous medium-intensity cola with first- and second-person verbs and pronouns into low aural intensity (although it includes *polyptoton* of οὐρανός) with a third-person singular verb. Such verbs recur throughout 3:13–21, with the exception of a third-person plural verb in 3:19c. The first occurrence of the title “the Son of Man” since 1:51c, where it was introduced, appears in a context of similar lack of emphasis as in John 1. What seems to be a clear reference to “the Son of Man” turns out to be an introduction of “Son” (υἱός) as a thematic word in 3:13–18. It will reappear as “the Son” (ὁ υἱός) and “the Only Son” (ὁ μονογενὴς υἱός), always as a reference to the Son of God.¹¹

John 3:14 presents a more intense soundscape than 3:13. A combination of *polyptoton* (of ὑψόω) and *mesodiplosis* (of -ὑψω-) attracts some attention, especially as it is linked to a repetition of “the Son of Man” (τὸν υἱὸν τοῦ ἀνθρώπου) in final position in 3:14b, an example of *epistrophe*. The second iteration of “the Son of Man,” which is clearly identified with Jesus, thus occurs in a medium-intensity context, yet the salvational effects of his being lifted up, which is

11 In addition to the mentioned features one might also argue for the existence of an A–B–B–A *chiasmus* within 3:13, which uses two compound verbs with -βαίνω (ἀναβαίνω and καταβαίνω) and οὐρανός as the key words. The shift between different, albeit related, verbs in aurally dissimilar conjugations (perfect and participle) indicates, however, that the *chiasmus* would be hard to detect.

described in 3:15 as eternal life for all who believe in him, are presented in an unemphasized colon of low aural intensity.

The first half of 3:16 (3:16a–b), continues in low intensity, although the thematic word “Son” recurs as “the Only Son.” The adjective used is *μονογενής* (“only”/“unique”), which also occurs to describe the Son in 1:18b, although in the less obvious phrase *μονογενής θεός*. The following two cola (3:16c–d) attract more attention than 3:16a–b, since they repeat 3:15 almost verbatim. This raises the aural intensity and ensures that listeners notice the importance of right belief (in “him,” namely “the Only Son”) and its reward (eternal life).

In 3:17, three cola are combined into a well-formed period, which attracts attention and creates a peak of high aural intensity. The passage reminds the listeners that God is the instigator of the Son’s redeeming action, by being the one who sends his Son into the world in order to save it “through him.” The period is characterized by symmetry (*anaphora* of ἵνα in 3:17b–c and a combination of *epistrophe* and *polyptoton* of κόσμος throughout all three cola), bending back (the final αὐτοῦ in 3:17c refers to τὸν υἱόν in 3:17a), and a rhythmic *clausula* (the period ends with a *spondee*, a metric foot of two long syllables, which Dionysius of Halicarnassus describes as having “great dignity and much solemnity,”¹² which fits the subject of instigating a salvation for the world). John 3:17a–c is also characterized by greater smoothness as compared to the cola that precede and follow it. The period includes only a fifth of the normal amount of hiatus, which renders it both smoother and more flowing than the surrounding passages.¹³

Following the aural peak in 3:17 and the brief pause after the period, John 3:18 reverts to medium aural intensity in three cola that pick up the focus upon right belief and describe the consequences of its presence and absence. Attention is attracted by a combination of *mesodiplosis* (-πιστευ-) and *polyptoton* (πιστεύω) at the beginning of 3:18a–c and of *epistrophe* (-χρῖ-) and *polyptoton* (χρίνω) at the end of 3:18a–b. Belief and judgment are thus juxtaposed and repeated in a way that attracts emphasis to the importance of right belief, namely belief “in him” (3:18a), who is identified with “the Only Son” (3:18c), which refers to Jesus.¹⁴ In what is nominally a monologue *by* Jesus, the lector thus exhorts the listeners to believe *in* him.

12 ἄξιωμα [...] μέγα καὶ σεμνότητα πολλήν (Dionysius of Halicarnassus, *Comp.* 17).

13 The only example of hiatus within 3:17a–c is found in the last colon, in σωθῆ ὁ.

14 Cf. 1:17–18.

3:19–21

The theme of judgment continues into the last portion of the fifth section. In an allusion to the Prologue's presentation of Jesus as "the Light,"¹⁵ the fate of those who have the right belief and those who do not are described in terms of how they react when the light enters the world.

A sound map provides an overview of the features found within the last portion of the fifth section, which comprises 3:19–21:

| | | | |
|------|---|---|---------|
| 3:19 | a | αὕτη δέ ἐστιν ἡ κρίσις | |
| | b | ὅτι τὸ φῶς ἐλήλυθεν εἰς τὸν κόσμον | |
| | c | καὶ ἠγάπησαν οἱ ἄνθρωποι μᾶλλον τὸ σκότος ἢ τὸ φῶς, | |
| | d | ἦν γὰρ αὐτῶν πονηρὰ τὰ ἔργα. | |
| 3:20 | a | πᾶς γὰρ ὁ φαῦλα πράσσων μισεῖ | τὸ φῶς |
| | b | καὶ οὐκ ἔρχεται πρὸς | τὸ φῶς, |
| | c | ἵνα μὴ ἐλεγχθῇ τὰ ἔργα αὐτοῦ. | |
| 3:21 | a | ὁ δὲ ποιῶν τὴν ἀλήθειαν ἔρχεται πρὸς | τὸ φῶς, |
| | b | ἵνα φανερωθῇ αὐτοῦ τὰ ἔργα | |
| | c | ὅτι ἐν θεῷ ἐστιν εἰργασμένα. | |

John 3:19 contains four low-intensity cola that picks up the theme of judgment from 3:17–18 and transforms it into the familiar themes of light versus darkness (compare 1:4–5) and of the light coming into the world (compare 1:9). The link to judgment is made explicit in 3:19a ("This is the judgment") through an inclusion of κρίσις, the noun related to κρίνω ("judge"), which is used in 3:17–18. The previous thematic word "Son" disappears altogether and is replaced by another already known title for Jesus: τὸ φῶς, "the Light." It appears in 3:19b and recurs in 3:19c.

In 3:20–21, the last two verses of the section, the aural intensity rises again in a contrast between those who do φαῦλα ("mean/bad/inferior things") and those who accomplish τὴν ἀλήθειαν ("the truth").¹⁶ Both verses include a quite noticeable example of *epistrophe*, as the thematic word φῶς is repeated in the

15 1:4b (as "the Light of humanity"), 1:5a, 1:7b, 1:8a, 1:8b, and 1:9a (as "the True Light").

16 A perfect contrast between "all who do evil" and "all who do what is true" (as it is translated in NSRV and in many commentaries) is not found in 3:20–21, however, and such translations overstate the case. The different inflections of φαῦλα (an adjective in neuter plural with an implicit noun that is left out, probably ἔργα, "deeds"/"actions") and ἀλήθειαν (a noun in singular) make it clear that they do not constitute perfect opposites. The shift in verbs from πράσσω ("do"/"practice") to ποιέω ("do"/"accomplish") further illustrates the slight difference.

same form at the very end of 3:20a, 3:20b, and 3:21a. There are also examples of *mesodiplosis* of ἔρχεται (in 3:20b and 3:21a) and ἔργα/εἶργα- (in 3:20c, 3:21b, and 3:21c). Too close correspondences between the contrasted groups are avoided, however. The verbs which describe them shift from πράσσω (“do”/“practice,” in 3:20a) to ποιέω (“do”/“accomplish,” in 3:21a), the verbs that relate why they come or do not come to the Light differ (from ἐλέγχω, “reveal [an error],” in 3:20c to φανερώω, “make known,” in 3:21b), and too close symmetry between their respective actions are avoided by shifting the position of αὐτοῦ (τὰ ἔργα αὐτοῦ in 3:20c and αὐτοῦ τὰ ἔργα in 3:21b).

The final verse of the section, 3:21, comprises three medium-intensity cola that are combined into a well-formed period, which describes the actions and consequences of those who have the right belief and thus “exercise the truth.” The period is characterized by symmetry (*mesodiplosis* of ἔργα/εἶργα-), bending back (the final εἶργασμένα in 3:21c explicitly refers back to τὰ ἔργα in 3:21b, but implicitly also to ποιῶν in 3:21a), and a rhythmic *clausula* (it ends with a *hegemon*, or *pyrrhic*, a metric foot that consists of two short syllables, which Dionysius of Halicarnassus describes as “neither magnificent nor solemn,”¹⁷ although it does accomplish a well-rounded ending to this period).

John’s Testimony (3:22–36)

The sixth section of John’s gospel consists of 3:22–36, a discourse in the voice of John the Baptist. Similar to the previous section it not only begins as a dialogue that turns into a monologue, it also changes from first- and second-person references to a strictly third-person discourse at the end. The section comprises a single part, which covers the remaining verses of John 3.

Part 1—John’s Discourse on Jesus

The allusions to the Prologue continue in the sixth section, as the story reverts back to John the Baptist and his testimony about Jesus. Following the incomplete faith of Nicodemus and the renewed focus upon right belief and becoming a witness, themes that were accentuated in the previous section, John the Baptist provides an example of a witness with a strong belief not only in the superiority of Jesus, but also—it seems—in his divinity.

17 οὔτε μεγαλοπρεπής ἐστὶν οὔτε σεμνός (Dionysius of Halicarnassus, *Comp.* 17).

3:22–26

The section opens with a change of scenery, as the introduction in the voice of the narrator locates Jesus and John the Baptist in different, yet neighboring, locations. A sound map provides an overview of the features found within the first portion of the sixth section:

- 3:22 a μετὰ ταῦτα ἦλθεν ὁ Ἰησοῦς καὶ οἱ μαθηταὶ αὐτοῦ εἰς τὴν Ἰουδαίαν γῆν,
 b καὶ ἐκεῖ διέτριβεν μετ’ αὐτῶν καὶ ἐβάπτιζεν.
 3:23 a ἦν δὲ καὶ ὁ Ἰωάννης βαπτίζων ἐν Αἰνῶν ἐγγὺς τοῦ Σαλείμ,
 b ὅτι ὕδατα πολλὰ ἦν ἐκεῖ,
 c₁ καὶ παρεγίνοντο
 c₂ καὶ ἐβαπτίζοντο.
 3:24 a οὐπω γάρ ἦν βεβλημένος εἰς τὴν φυλακὴν ὁ Ἰωάννης.
 3:25 a ἐγένετο οὖν ζήτησις ἐκ τῶν μαθητῶν Ἰωάννου μετὰ Ἰουδαίου περὶ καθαρ-
 σμοῦ.
 3:26 a καὶ ἦλθον πρὸς τὸν Ἰωάννην καὶ εἶπαν αὐτῷ·
 b ῥαββί, ὃς ἦν μετὰ σοῦ πέραν τοῦ Ἰορδάνου,
 c ᾧ σὺ μεμαρτύρηκας,
 d ἴδε οὗτος βαπτίζει
 e καὶ πάντες ἔρχονται πρὸς αὐτόν.

John 3:22 comprises two unadorned cola that constitute a low-key introduction of Jesus’ actions following the dialogue with Nicodemus. It describes the context in terms of participants (Jesus and his disciples, 3:22a), location (the Judean countryside, 3:22a), time (they remained there for some time, 3:22b), and general setting (Jesus was baptizing, 3:22b).

John 3:23–25 includes a second introduction; this time of John the Baptist. The context is described in terms of general setting (John is baptizing, 3:23a, when a discussion about purification occurs, 3:25), participants (John, 3:23a, as well as some of his disciples and “a Jew,” 3:25), and time (before John’s arrest, 3:24).

The cola are mostly unadorned, yet some repetitions occur, such as the *polyptoton* of βαπτίζω (in 3:22b, 3:23a, and 3:23c). There is also a more extensive symmetry between the two *commata* of 3:23c_{1–2}, both of which comprise six syllables, open with καὶ, and end with -οντο (a combination of *homoioteleuton* and *epistrophe*). This results in a briefly heightened intensity at the point when the listeners hear that people kept coming and were being baptized.

The dialogue proper begins in 3:26, as those involved in the discussion about purification approach John and ask him about the one “to whom you testified,” namely Jesus. John 3:26a–c contains repetitions (such as the *polypto-*

ton of σὺ in 3:26b–c), yet these are not overlapping (which would strengthen them).

The aural intensity does not rise above low intensity until 3:26d–e, when two cola are combined into a period, which describes the present actions of Jesus: “Look, he is baptizing and all are coming to him.” The statement is similar to the medium-intensity passage about John the Baptist in 3:23c, but Jesus once more surpasses him, this time by attracting “all.” The first two instances of heightened intensity in the sixth section thus bring the comparison between Jesus and John the Baptist to the fore, similar to how they were compared and contrasted in John 1.

The period in 3:26d–e is characterized by elongation (7 + 9 syllables), bending back (the final αὐτόν in 3:26e refers back to οὗτος in 3:26d), and a rhythmic *clausula* (an *amphibrach*, a three-syllables metric foot, short–long–short, which Dionysius of Halicarnassus portrays as ungraceful, after which he states that “it is broken in two and has much that is soft and disagreeable”¹⁸). The period is smoothly phrased and only includes a few examples of hiatus and consonant clashes; the ratio of such dissonant features is half the regular amount of John 3. The smoothness of 3:26d–e, and the contrast with the previous cola (3:26a–c), can be seen below (hiatus is indicated with orange letters, dissonant hiatus with red letters, and consonant clash with blue letters):

- 3:26 a καὶ ἦλθον πρὸς τὸν Ἰωάννην καὶ εἶπαν αὐτῷ·
 b ῥαββί, ὃς ἦν μετὰ σοῦ πέραν τοῦ Ἰορδάνου,
 c ᾧ σὺ μεμαρτύρηκας,
 d Ἰδε οὗτος βαπτίζει
 e καὶ πάντες ἔρχονται πρὸς αὐτόν.

Up until now, all periods have been uttered in the voice of the narrator, John the Baptist, or Jesus. Interestingly enough, the first time opponents of Jesus express themselves in cola combined into a period, they do so without symmetry or repetition (which can be found in the other periods), yet in a smoothly flowing series of sounds that ends in a “soft and disagreeable” way. Lectors who were so inclined could pick up these features and vocally express the period in an overly smooth and effeminate manner,¹⁹ which would further undermine the influence of Jesus’ opponents upon the listeners.

18 διακέκλασται τε καὶ πολὺ τὸ θῆλυ καὶ ἀηδὲς ἔχει (Dionysius of Halicarnassus, *Comp.* 17).

19 One of the terms used by Dionysius of Halicarnassus to describe the *amphibrach* with which the period ends is θῆλυς (*Comp.* 17), which not only means “soft,” but also “effeminate.”

3:27–30

John the Baptist's response sustains the dialogue, yet it quickly turns into a monologue (from 3:29 onwards) that contains his testimony about Jesus. There are no references in second-person—singular or plural—after 3:28, which could signify that John addresses those present in the story. It is more likely, however, that the lector testifies about Jesus in the authoritative voice of (the rival) John the Baptist and that—at least from 3:29—he does so directly to the listeners of the public reading.

A sound map provides an overview of the features found within this portion of the sixth section:

- 3:27 a ἀπεκρίθη Ἰωάννης καὶ εἶπεν·
 b οὐ δύναται ἄνθρωπος λαμβάνειν οὐδὲ ἐν
 c ἐάν μὴ ᾗ δεδομένον αὐτῷ ἐκ τοῦ οὐρανοῦ.
- 3:28 a αὐτοὶ ὑμεῖς μοι μαρτυρεῖτε ὅτι εἶπον·
 b οὐκ εἰμὶ ἐγὼ ὁ χριστός, ἀλλ' ὅτι
 c ἀπεσταλμένος εἰμὶ ἔμπροσθεν ἐκείνου.
- 3:29 a ὁ ἔχων τὴν νύμφην νυμφίος ἐστίν·
 b₁ ὁ δὲ φίλος τοῦ νυμφίου
 b₂ ὁ ἐστηκώς καὶ ἀκούων αὐτοῦ,
 c χαρὰ χαίρει διὰ τὴν φωνὴν τοῦ νυμφίου.
 d αὕτη οὖν ἡ χαρὰ ἣ ἐμὴ πεπλήρωται.
- 3:30 a ἐκείνον δεῖ αὐξάνειν,
 b ἐμὲ δὲ ἐλαττοῦσθαι.

The last time the voice of the narrator is used in John 3 is in 3:27a (compare how it similarly disappears from the previous section, following 3:10a), after which the monologue by John the Baptist soon takes over.²⁰ The first two cola of the quote, 3:27b–c, are of low aural intensity and include no rhetorical figures or distinctive aural features.

John 3:28 rises to medium intensity as John addresses his speech to those within the story as well as to the audience that hears the gospel read aloud. He makes witnesses by referring to his own previous testimony: “You yourself are witnesses that I said: ‘I am not the Messiah, but that I am sent before him.’” The cola attract attention through *epistrophe* of ὅτι, *mesodiplosis* of εἰμὶ, and the strong focus upon “you” that is expressed with a deictic pronoun in second-

20 Note the difficulties, however, in ascertaining whose voice is used in 3:31–36. This topic will be addressed below.

person plural (ὅμεις)²¹ together with a plural form of αὐτός. By denying that he is the Messiah while at the same time confessing that he is sent before him, John the Baptist again alludes to Jesus and implies that the title “the Messiah” rightfully belongs to him.

In 3:29, John turns to a wedding metaphor and describes “the bridegroom,” yet the context makes it clear that he is referring to the Messiah that he was sent ahead of, namely Jesus. John 3:29a is replete with rhetorical figures and distinctive aural features, albeit still of medium intensity. The six words of the colon not only initiate rhetorical figures that continue in later cola (such as *anaphora* of ὁ and *epistrophe* of νυμφί-), but in themselves contain an example of *polyptoton* (between νύμφην and νυμφίος) and multiple repetitions of ν in initial and final positions. The following two cola (3:29b–c) include the above-mentioned figures and add *polyptoton* of χαίρω/χαρά, after which the verse ends in a low-intensity colon (3:29d) that only includes a final example of the χαίρω/χαρά repetition.

John 3:30 repeats the basic assertion of John the Baptist, which has been stated several times in different ways in John 1—that when comparing Jesus and John, Jesus is undoubtedly superior. This is expressed in two medium-intensity cola (“It is necessary for him to increase, but for me to be made lower”) that contain no rhetorical figures, yet include a tight repetition of euphonious vowels/diphthongs (ε and ει) in balanced cola of seven syllables each.

3:31–33

The final portion of the sixth section (3:31–36) has confounded modern scholars, who see more connection between this segment and 3:16–21 than with 3:22–30, since it actualizes themes set forth by Jesus in his previous monologue. It also consistently employs third-person singular verbs and pronoun, as in 3:16–21.

Lectors presumably read 3:31–36 in the voice of John the Baptist, just as in the previous passage of 3:22–30. Similarly to 1:16–18,²² the difficulties in deciding in whose voice 3:31–36 is uttered cannot be avoided by referring to thematic or grammatical similarities between different passages. Such correspondences may have informed lectors and private readers and made them more likely to favor a certain interpretation. Nevertheless, in a public reading context, the lector would have no choice but to decide on a voice in which to read 3:31–36. Since the text does not signal a shift in voice, lectors in all probability read

21 On deictic pronouns, see 204.

22 See 199–200.

the passage aloud in the voice of John the Baptist, as a continuation of his testimony in 3:22–30. It is possible, however, that individual lectors recognized the ambiguities and chose to read 3:31–36 in the voice of Jesus or even in the voice of the narrator.

A sound map provides an overview of the features found within the first half of this uncertain passage, 3:31–33:

- 3:31 a ὁ ἄνωθεν ἐρχόμενος ἐπάνω πάντων ἐστίν.
 b₁ ὁ ὢν ἐκ τῆς γῆς
 b₂ ἐκ τῆς γῆς ἐστίν
 b₃ καὶ ἐκ τῆς γῆς λαλεῖ·
 c ὁ ἐκ τοῦ οὐρανοῦ ἐρχόμενος ἐπάνω πάντων ἐστίν.
 3:32 a₁ ὁ ἐώρακεν
 a₂ καὶ ἤκουσεν
 a₃ τοῦτο μαρτυρεῖ,
 b καὶ τὴν μαρτυρίαν αὐτοῦ οὐδεὶς λαμβάνει.
 3:33 a ὁ λαβὼν αὐτοῦ τὴν μαρτυρίαν ἐσφράγισεν
 b ὅτι ὁ θεὸς ἀληθὴς ἐστίν.

John 3:31 rises to high aural intensity in three highly repetitious and aurally noticeable cola that are full of contrast in terms of content. The passage describes the dichotomy of “the one who comes from above/heaven” and “the one who is of the earth” and evokes the language of both 1:11–12 and 3:12–13. John 3:31a contains rhetorical figures and aural features that occur throughout the passage; *anaphora* of an aspirated *o*, repetition of *-ανω/-αντω-*, *epistrophe* of *ἐστίν*, and a phrase that is soon repeated in its entirety: *ἐρχόμενος ἐπάνω πάντων ἐστίν*. John 3:31b–c then adds further figures and features. These include iterations of *ἐκ* (3:31b₁–c) or the phrase *ἐκ τῆς γῆς* (3:31b₁–b₃) and frequent repetition of *sigma*, especially in final position, where it is most noticeable (3:31b₁–b₃).

The dichotomy that is expressed in 3:31—between the one “from above/from heaven” and the one “from the earth”—is signaled and increased by the aural impression of the passage. When the contrast is revealed in 3:31b, the soundscape suddenly turns rough due to the frequent and hissing s-sounds that congregate in the phrase “from the earth.” The rough aural impression is increased by the concentration of consonant clashes in 3:31b, whereas 3:31a and 3:31c, which describe the one “from above/from heaven,” include regular amounts of consonant clashes. The already apparent contrast is thus enhanced by the soundscape that is produced in public reading. These features, and especially the differentiation in 3:31b₁–b₃, can be seen below. Hiatus is indicated with

orange letters, dissonant hiatus with red letters, consonant clash with blue letters, and frequent s-sounds with bold type.

- 3:31 a ὁ ὄνωθεν ἐρχόμενος ἐπάνω πάντων ἐστίν.
 b₁ ὁ ὦν ἐκ τῆς γῆς
 b₂ ἐκ τῆς γῆς ἐστίν
 b₃ καὶ ἐκ τῆς γῆς λαλεῖ.
 c ὁ ἐκ τοῦ οὐρανοῦ ἐρχόμενος ἐπάνω πάντων ἐστίν.

Following the aural peak in 3:31, John 3:32–33 reverts to medium intensity in four cola that focus upon the theme of witnessing, although it is now referring to Jesus rather than to those who believe in him. John 3:32a opens by continuing the *anaphora* of aspirated *o* (from 3:31a–b and 3:32a); the figure then recurs in 3:33a–b (as *ὅτι*). There is also an example of approximate rhythm in 3:32a, as the first two of its three *commata* display similar length (5 + 4 syllables) and symmetry (long vowel in the second syllable and -εν in the final one). In the third *comma*, a combination of two other rhetorical figures that recur throughout 3:1a₃–3:33a is initiated: repetition (of μαρτυρ-) and *polypoton* (of μαρτυρέω). John 3:32–33 thus sustains a focus on witnessing by describing Jesus as a witness and stating about his believers (in 3:33) that “the one who accepts his testimony certifies that God is true.”

3:34–36

The final portion of the sixth section comprises 3:34–36, in which Jesus is again referred to as “the Son” (namely the Son of God) and described as the one with all power and the one through whom the Father speaks. Finally, in a well-rounded period that ends the section and the chapter, the rewards of the believer (namely the one who believes in the Son) is stated clearly. A sound map provides an overview of the features found within the last passage of John 3, 3:34–36:

- 3:34 a ὃν γὰρ ἀπέστειλεν ὁ θεός
 b τὰ ῥήματα τοῦ θεοῦ λαλεῖ,
 c οὐ γὰρ ἐκ μέτρου διδωσιν τὸ πνεῦμα.
 3:35 a ὁ πατὴρ ἀγαπᾷ τὸν υἱόν,
 b καὶ πάντα δέδωκεν ἐν τῇ χειρὶ αὐτοῦ.
 3:36 a ὁ πιστεύων εἰς τὸν υἱὸν ἔχει ζωὴν αἰώνιον.
 b ὁ δὲ ἀπειθῶν τῷ υἱῷ οὐκ ὄψεται ζωὴν,
 c ἀλλ’ ἡ ὀργὴ τοῦ θεοῦ μένει ἐπ’ αὐτόν.

Following the extensive segment of medium- and high-intensity passages in 3:30–33, John 3:34a drops to low aural intensity; this pattern characterizes 3:34–35, after which the section ends with a period comprised of medium-intensity cola. The *anaphora* of aspirated *o* continues in this passage and can be found in 3:34a, 3:35a, and 3:36a–b. There is also a combination of *mesodiplosis* and *polyptoton* of θεός (3:34a–b and 3:36c), as well as one of υἱός (in 3:35a and 3:36a–b). Within the scope of 3:34–35, however, the repetitions are too spread out to raise the aural intensity and attract attention to the remarkable statements that Jesus “speaks the words of God” (3:34b) and that the Father “has given everything in his hand” (3:35b).

The symmetry is much more concentrated in 3:36, as the three cola are combined into a well-formed period of medium intensity. It includes close repetitions in the form of *anaphora* of aspirated *o* and *mesodiplosis* + *polyptoton* of υἱός (see above), as well as *epistrophe* of ζωή (in 3:36a–b). The period is characterized by symmetry (the rhetorical figures just mentioned), bending back (the final αὐτόν of 3:36c refers directly to ὁ ἀπειθῶν in 3:36b and is implicitly contrasted with ὁ πιστεύων at the beginning of 3:36a), and a rhythmic *clausula* (it ends on an *amphibrach*, the same metric foot as in 3:26e, which Dionysius of Halicarnassus portrays as ungraceful, soft, and disagreeable²³). The period as a whole contains few consonant crashes, yet the last two cola include many instances of hiatus and dissonant hiatus, which produce a jerky pace when read aloud. These dissonant features are indicated below (hiatus with orange letters, dissonant hiatus with red letters, and consonant clash with blue letters):

- 3:36 a ὁ πιστεύων εἰς τὸν υἱὸν ἔχει ζωὴν αἰώνιον·
 b ὁ δὲ ἀπειθῶν τῷ υἱῷ οὐκ ὀψεται ζωήν,
 c ἀλλ’ ἡ ὀργὴ τοῦ θεοῦ μένει ἐπ’ αὐτόν.

As the sixth section ends, the fates of those who believe in the Son and those who do not are thus contrasted in terms of content (“eternal life” for the believer, 3:36a, and “the wrath of God” for the unbeliever, 3:36c), but they are also accentuated by the difference in aural impression. The period attracts attention to this fundamental dichotomy. The smooth first colon (3:36a) describes the joyful lot of the believer, whereas the destiny of the unbeliever is conveyed in a rough soundscape with a jerky pace, which closes—just as the statement by Jesus’ opponents in 3:26e—with a soft/effeminate and disagreeable ending.

23 Dionysius of Halicarnassus, *Comp.* 17.

Aural Intensity in John 3

The aural intensity of John 3 differs significantly from that of John 2. This is signaled already at the beginning of the fifth section; whereas 94 percent of the cola of the previous section (2:13–25) were of low intensity, John 3:1 opens with three medium-intensity cola, even though they are introductory. This pattern continues throughout John 3, in which more than half of the cola are of medium or high intensity.

John 3, similar to the first chapter, provides a varied soundscape, which constantly changes in aural intensity. It thus differs markedly from John 2, in which the variation in terms of intensity is minimal.

Below is a chart of the varying aural intensity of John 3, described as high, medium, and low intensity. A complete chart of the aural intensity of John 1–4 can be found in Appendix 10.

| Aural intensity | | | Location | Cola | Summary of content |
|-----------------|-----|-----|----------|------|--|
| High | Med | Low | | | |
| | × | | 3:1 | 2 | Nicodemus, a Pharisee and a leader of the Jews |
| | | × | 3:2 | 4 | He came to Jesus by night and said to him: Rabbi, no one can do these signs unless God is with him |
| | | × | 3:3 | 4 | Jesus: Only one born ἄνωθεν can see the kingdom |
| | | × | 3:4a | 1 | Nicodemus says to him: |
| | × | | 3:4b–d | 3 | How can anyone who is old be born? |
| | × | | 3:5 | 3 | Jesus: Only one born of water and Spirit can enter the kingdom |
| × | | | 3:6 | 2 | What is born of flesh is flesh; born of Spirit is Spirit |
| | | × | 3:7 | 2 | Do not be astonished; you must be born ἄνωθεν |
| | | × | 3:8 | 4 | Simile between wind and everyone born of the Spirit |
| | | × | 3:9 | 2 | Nicodemus: How are these things able to happen |
| | | × | 3:10 | 3 | Jesus: Do you, a teacher of Israel, not understand? |
| | × | | 3:11 | 4 | We testify and you do not receive our testimony |
| | × | | 3:12 | 2 | How can you believe if I tell you of heavenly things? |
| | | × | 3:13 | 2 | No one has ascended to heaven but the Son of Man |
| | × | | 3:14 | 2 | The Son of Man must be lifted up ... |
| | | × | 3:15 | 1 | ... so that all who believe in him may have eternal life |
| | | × | 3:16a–b | 2 | God so loved the world that he gave the only Son ... |
| | × | | 3:16c–d | 2 | ... so that all who believe in him may have eternal life |
| × | | | 3:17 | 3 | God sent the Son to the world to save it through him |

| Aural intensity | | | Location | Cola | Summary of content |
|-----------------|-----|-----|-----------|------|--|
| High | Med | Low | | | |
| | × | | 3:18 | 3 | All who believe in him are not judged |
| | | × | 3:19a–b | 2 | This is the judgement: the Light came into the world. |
| | | × | 3:19c–d | 1 | ... and humans loved darkness more than the Light |
| | | × | 3:19d | 1 | ... for their deeds were evil |
| | × | | 3:20 | 3 | All who do bad things hate the light and do not come to it, so that their deeds may not be seen |
| | × | | 3:21 | 3 | All who exercise truth come to the Light so that their deeds—done in God—may be made visible |
| | | × | 3:22 | 2 | After this Jesus went into the countryside and baptized |
| | | × | 3:23a–b | 2 | John was also baptizing in Aenon near Salim |
| | × | | 3:23c | 1 | People kept coming and being baptized |
| | | × | 3:24 | 1 | John had not yet been put in prison |
| | | × | 3:25a–26a | 2 | A discussion about purification. They asked John: |
| | | × | 3:26b–c | 2 | “Rabbi, the one with you, of whom you testified ... |
| | × | | 3:26d–e | 2 | ... Look, he is baptizing and all are going to him” |
| | | × | 3:27 | 3 | J: No one can undertake anything not from heaven |
| | × | | 3:28 | 3 | You can witness that I said: I am not the Christ |
| | × | | 3:29a–c | 3 | He who has the bride is the bridegroom; the friend of the bridegroom rejoices at his voice |
| | | × | 3:29d | 1 | Thus my joy has been fulfilled |
| | × | | 3:30 | 2 | He must increase, but I must decrease |
| × | | | 3:31 | 3 | He who comes from above/from heaven is above all
He who is from the earth is of it and speaks of it |
| | × | | 3:32 | 2 | He testifies and no one accepts his testimony |
| | × | | 3:33 | 2 | The one who receives his testimony has certified that God is true |
| | | × | 3:34 | 3 | For he whom God sent speaks the words of God |
| | | × | 3:35 | 2 | The Father loves the Son and gave everything to him |
| | × | | 3:36 | 3 | He who believes in the Son has eternal life;
he who disobeys the Son will not see life |

The regular intensity of the fifth and sixth sections (3:1–21 and 3:22–36) is not as easily defined as that of the previous sections. In each of the first four sections (1:1–18, 1:19–51, 2:1–12, and 2:13–25), a single level of aural intensity prevail in

at least half of the cola and no other intensity level covers nearly as many passages (in other words, the difference between the regular intensity and the second most common level of intensity is significant).²⁴ In John 3, no intensity level covers at least half of the cola of either the fifth or the sixth sections. Furthermore, the difference between the two most common intensity levels is non-existent; low-intensity cola cover 46 percent of the fifth section (3:1–21) and 46 percent of the sixth (3:22–36) and the ratio for medium-intensity cola is precisely the same. Cola of high intensity are thus found in 8 percent of the cola, in both sections.²⁵

Due to this equal proportion of low- and medium-intensity cola throughout the third chapter, I define the regular aural intensity of John 3 as low/medium, which means that only the passages that rise to high intensity are considered as particularly emphasized. These clearly stand out in public reading and are easily noticeable to listeners. John 3 includes three such passages, two of which are found in the fifth section and one in the sixth.

The first passage of high aural intensity is found in 3:6, in which Jesus states to Nicodemus: “That which is born of flesh is flesh; that which is born of Spirit is Spirit.” The first high-intensity passage since 1:49 thus expresses a dualism between spirit and flesh and connects this dualism to the second birth or the birth “from above.” Although indications of dualism are found throughout John, Culpepper argues that the notion is most clearly expressed in John 3, in which a large number of contrasting pairs are brought forward.²⁶ The rough aural impression of 3:6 heightens the intensity, but also sharpens the antagonistic tone against Nicodemus as well as strengthens the basic dualism of spirit and flesh.

The second high-intensity passage occurs in 3:17, in the latter portion of the fifth section that comprises Jesus’ monologue, in which Nicodemus is not clearly addressed as the recipient of the discourse. John 3:17 consists of a well-formed period, in which Jesus declares (more or less directly to the listeners of

24 The least clear example is section 2 (1:19–51), in which 57 percent of the cola are of low aural intensity, whereas 38 percent are of medium intensity. Nevertheless, the regular intensity is undoubtedly low and the difference in ratio between low-intensity and medium-intensity cola is significant (50 percent or 20 percentage units).

25 As a comparison, the first section (1:1–18) includes 24 percent high-intensity cola, the second (1:19–51) comprises 5 percent of high intensity, and the third and fourth sections (2:1–12 and 2:13–25) contain no high-intensity cola at all.

26 Culpepper, *John*, 136. He describes nine such contrasting pairs or “categories of Johannine dualism.”

the public reading, rather than to Nicodemus): “God did not send the Son into the world in order to judge the world, but in order to save the world through him.” In contrast to 3:6, John 3:17 is smooth and flowing and ends on a dignified and solemn metric foot, all of which fits the subject, which is the salvation of the world through the Son, Jesus. At the same time, the statement creates a dichotomy between “judge” and “save,” which indicates that “the one born of flesh” (to use the language of 3:6) will be judged, whereas “the one born of Spirit” will be saved. This implicit interpretation is made explicit in 3:18, in which the dichotomy of judge–save is sustained and imparted upon the unbeliever and the believer, respectively.

The third passage of high aural intensity is found in 3:31, near the end of the sixth section, in John the Baptist’s monologue. This segment seems to be addressed directly to the listeners of the public reading, rather than to John’s dialogue partners within the story. The lector thus states in the voice of John the Baptist: “The one who comes from above is above all. The one who is *from* the earth is *of* the earth and speaks from the earth. The one who comes from heaven is above all.” The dichotomy of John’s statement—which again is accentuated through varying sound quality—does not seem to distinguish between two types of humans, but rather between Jesus (“who comes from heaven” and “is above all”) and humanity (“who is from the earth”).

All three emphasized passages in John 3 thus accentuate dichotomies, either between different types of persons—those who believe in Jesus and those who do not—or between Jesus and humanity. Whereas Jesus’ announcements in 3:6 and 3:17 present dichotomies that describe the nature and fate of believers and unbelievers, John’s quote in 3:31 employs a basic dichotomy to accentuate the primacy—and perhaps even the divinity—of Jesus.

Conclusions

The third chapter of John is characterized by both continuity and discontinuity. It includes extensive thematic connections with the previous two chapters, yet the overall aural impression and the manner in which the voice of the narrator is employed differ noticeably from John 2 (and, to a lesser degree, from John 1). Below, I summarize some of the points of continuity and discontinuity—and focus especially upon recurring Christological titles and the use of voice—but I also evaluate the suggestions of a central passage or a pivot of John 3.

The continuity with John 1 is primarily expressed through an extensive use of Christological titles. A majority of the titles that are introduced in John 1 recur

in John 3, especially those of a Christological nature.²⁷ The repetitions refocus the listeners' attention upon certain titles, especially when they are found in passages of high aural intensity. That is the case with the labels "the Son" and "he who comes," both of which are found in emphasized passages in John 3 ("the Son" in 3:17 and "he who comes" in 3:31).²⁸ Other titles occur in less emphasized passages in John 3 than in John 1. This is the case with "the Light," which is found in medium- and high-intensity passages in John 1 (1:4–5, 1:7, and 1:8–9) but only recurs in medium- and low-intensity passages in John 3 (in 3:19–21). The same is true of "the Messiah," which occurs in four passages of all intensity levels in John 1 (1:17, 1:20, 1:25, and 1:41), but is only found once in John 3, in a passage of medium intensity (3:28). The fact that a title is repeated in John 3 does nevertheless—regardless of the aural intensity of the passage in which it is found—attract attention to it in the minds of listeners who had heard it pronounced not long before.

All of the titles that are repeated in John 3, except "the Messiah," are found in the monologue portions of Jesus' and John the Baptist's discourses, namely in the discourses that focus upon Jesus. These passages also introduce a single Christological title, which has not been previously used, namely "the Bridegroom" (in 3:29). Although the term (ὁ νυμφίος) occurs in John 2:9, it is not used Christologically in that context; it simply refers to the bridegroom at whose wedding feast Jesus performs the first sign. It does not recur throughout the rest of the gospel.

The continuity with John 2 is less literal, but no less clear to the listeners. John 3 could be described as an advancement of—and an answer to—the incomplete faith that is presented in 2:23–25. The two sections of John 3 include two types of responses to Jesus. In the fifth section (3:1–21), Nicodemus' faith is similar to the one described in 2:23–25 (namely incomplete) and Jesus counters it by presenting a dichotomy of those who believe and those who do not, which leaves no room for partial or incomplete faith. In the sixth section (3:22–36), John the Baptist confesses a firm belief in Jesus and therefore acts as a witness to him. Similarly, John 3 actualizes notions of true discipleship and becoming a witness, both of which are themes found in John 2 (and to some extent in John 1).

27 Titles that do not recur are "the Word," "Elijah," "the Prophet," and "King of Israel."

28 Note that the title "the Son" (ὁ υἱός) does not occur in that form in John 1, but rather as "the Son of God" (ὁ υἱός τοῦ θεοῦ, in 1:34 and 1:49). The use of "the Son" in John 3 undoubtedly refers to the Son of God, however; this is made clear from the immediate context (e.g., when it is stated in 3:17 that "God sent the Son to the world" or in 3:35 that "the Father loves the Son").

The discontinuities between John 3 and the previous two chapters are most clearly expressed in relation to aural intensity, uniformity, structure, and the use of voice. John 3 differs markedly from John 1 and 2 in terms of aural intensity. Whereas John 1 is dominated by medium-intensity cola and John 2 by low-intensity cola, John 3 has an equal amount of both. This produces a constantly varying soundscape that to some extent reminds listeners of the second section (1:19–51), but which departs noticeably from the other sections. The three passages in John 3 that are noticeably emphasized, by being presented in cola of high aural intensity, function to accentuate clear dichotomies to the listeners. Such dichotomies are constructed between different types of persons—those who believe in Jesus and those who do not—and between Jesus and humanity. The aural peaks of John 3 thus emphasize the unique identity of Jesus, the importance of (a right and complete) faith in him, and the ultimate fate of those who do (and of those who do not) believe in him.

In terms of uniformity and structure, John 3 diverges from the previous chapters in several ways. Its two sections (3:1–21 and 3:22–36) are structured similarly, have identical proportions of intensity levels (46% each of low- and medium-intensity cola, as well as 8% cola of high intensity), focus largely upon describing Jesus (as well as advancing a dichotomy of belief/unbelief in him) with the help of known titles, and they both comprise a single extensive part. The almost identical structure of the two sections in John 3 differs from that of previous sections. The fifth and sixth sections thus each consist of a single part, which opens with a short introduction that sets the scene and leads into a dialogue as Jesus or John the Baptist is approached and addressed. The dialogue proceeds for a while, but about halfway through—and without clear signals—it turns into a monologue. This monologue to a large extent describes the role, identity, and importance of Jesus, regardless of whether the speaker is Jesus himself or John the Baptist.

There are also notable differences in the use of voice. For example, the voice of the narrator is not used nearly as often in John 3 as in the previous chapters. Following the short introductions, the voice of the narrator only recurs to indicate change of speakers in the dialogue segments. The lector does not comment upon what is happening in the voice of narrator; instead, listeners hear the voices of Jesus and John the Baptist as these describe the importance of Jesus and the implications of his existence for those who believe (or do not believe) in him.

Another important factor in the use of voice in John 3 is the manner in which a number of expressions in first- and second-person plural are used in the dialogue segments. For example, Jesus at several times in the dialogue between Nicodemus and himself shifts from second-person singular, which

indicates an address to Nicodemus, to second-person plural. In 3:11, he also changes from first-person singular, which signifies a reference to himself, to first-person plural.

These shifts have been explained in different ways by modern scholars, yet a conclusion from reviewing them in a sound analysis perspective is that most of the interpretative difficulties created by the changes in number disappear in a public reading context. As the lector shifts from “Amen amen, I say to you” to “We speak of what we know and we testify to what we have seen,” the first-person plural expressions resonate as the “we” of the gathered members of the Christian community. The listeners of the public reading are thus turned into witnesses of what they have seen, for example what they—through the narrator’s descriptions—saw Jesus do in John 2.

By including the audience on the side of “we,” the first-person plural passage in 3:11 also prepares listeners for the harsh statements in second-person plural in the following passage, 3:11d–12b. The antagonistic thrust of these cola is thus averted from the listeners and directed towards an unidentified “you,” which individual listeners—or a community leader who interprets the previously read text—can identify with a group or a type of person they think fits the description.

In a manner similar to how the Prologue and John 1 have been interpreted, modern scholars have identified passages that they describe as pivotal or central to John 3, yet sound analysis indicates that the chapter contains no such single key passage. Herman N. Ridderbos presents 3:13 (“No one has ascended into heaven except the one who descended from heaven, the Son of Man”) as “the pivotal text for the entire context.”²⁹ Although 3:13 reintroduces the title “Son of Man” from the first chapter to describe Jesus, it does so in two cola of low aural intensity that do not attract the attention of listeners. A more common suggestion of a central passage in John 3 is 3:16: “For God so loved the world that he gave his only Son in order that that all who believe in him shall not perish but shall have eternal life.”³⁰ John 3:16 consists of low- and medium-intensity cola, however, and is not nearly as emphasized as the following 3:17, which brings the thought to a conclusion in a well-formed period of high aural intensity. As was the case in John 1, there is no single center or pivot in John 3, but rather several passages—3:6, 3:17, and 3:31 in particular—that are aurally emphasized in public reading due to their concentration of rhetorical figures and distinctive aural features within cola of high intensity.

29 Ridderbos, *John*, 134.

30 See e.g., Culpepper, *John*, 136.

John 4—Jesus in Samaria

The fourth chapter of John expands the presentation of Jesus by focusing on his interactions with two characters: one is a Samaritan woman whom he meets at the evocative setting of Jacob's well in Samaria, and the other a royal official who seeks him out in Galilee.

The most noticeable differences between John 4 and the previous chapters are the length and variation of the first scene (the meeting at the well), its large number of parts, and the extensive use of thematic words to guide listeners through the fast-changing dialogue. Almost all of the parts in John 4 are characterized by one or two thematic words that signal the current topic to listeners who are trying to follow the quick turns of the story as it is presented in public reading.

The Meeting at the Well (4:1–42)

Although John 4 consists of two sections, the first of these covers more than three-quarters of the chapter and includes almost all of its emphasized passages. The story of the meeting with the Samaritan woman has been interpreted in various ways and some describe it as an advancement of betrothal or recognition type-scenes.¹ Others find in it a sharp contrast to the Nicodemus story, as an unnamed Samaritan woman—rather than a named Jewish leader, Nicodemus—not only receives and acknowledges Jesus, but also brings the inhabitants of her hometown to him.² Some would even describe the story as an event that turns her into a disciple.³

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- 1 Lyle Eslinger, "The Wooing of the Woman at the Well: Jesus, the Reader and Reader-Response Criticism," *JLT* 1 (1987): 167–183; Larsen, *Recognizing*, 124–141. Andrew E. Arterbury rejects the notion of a betrothal type-scene and argues that John 4:1–42 should be understood from the perspective of hospitality in antiquity [Andrew E. Arterbury, "Breaking the Betrothal Bonds: Hospitality in John 4," *CBQ* 72 (2010): 63–83].
 - 2 Craig R. Koester, *Symbolism in the Fourth Gospel: Meaning, Mystery, Community* (Minneapolis: Fortress, 1995), 48.
 - 3 Helge Kjær Nielsen, *Kommentar till Johannesevangeliet* (Aarhus: Aarhus Universitetsforlag, 2007), 172.

The analysis below will not advocate a particular interpretation, but examine the sound structures found in the chapter and identify which passages attract attention when they are read aloud. The results will nevertheless indicate that some interpretations are less plausible in a public reading context.

Part 1—Setting the Scene in Samaria

The first part, which comprises 4:1–6, sets the scene for the whole section by describing how Jesus travels into Samaria and arrives at a significant place outside of the city Sychar. This journey is awkwardly explained, especially in terms of the unclear reasons for Jesus to leave Judea and why it is “necessary” for him (4:4a) to travel through Samaria.⁴

Although this part primarily acts as an introduction to the rest of the section, it also connects with the previous one and thus functions as a transition between the two. This is most clearly seen in how it opens by addressing the baptismal ministry of Jesus and John (4:1–2), which played a prominent role in the previous section (3:22–36), and by placing Jesus in Judea (4:3a), where he went baptizing with his disciples after leaving Jerusalem (3:22). The mentioning of baptismal practices in 4:1–2 clearly connects to this background, since baptism is not mentioned again in the gospel.

A sound map provides an overview of the features found in the first part of John 4:

- 4:1 a ὡς οὖν ἔγνω ὁ Ἰησοῦς
 b ὅτι ἤκουσαν οἱ Φαρισαῖοι
 c ὅτι Ἰησοῦς πλείονας μαθητὰς ποιεῖ
 d καὶ βαπτίζει ἢ Ἰωάννης
- 4:2 a καίτοιγε Ἰησοῦς αὐτὸς οὐκ ἐβάπτισεν ἀλλ’ οἱ μαθηταὶ αὐτοῦ
- 4:3 a ἀφῆκεν τὴν Ἰουδαίαν
 b καὶ ἀπῆλθεν πάλιν εἰς τὴν Γαλιλαίαν.
- 4:4 a ἔδει δὲ αὐτὸν διέρχεσθαι διὰ τῆς Σαμαρείας.
- 4:5 a ἔρχεται οὖν εἰς πόλιν τῆς Σαμαρείας λεγομένην Συχάρ
 b πλησίον τοῦ χωρίου ὃ ἔδωκεν Ἰακώβ τῷ Ἰωσήφ τῷ υἱῷ αὐτοῦ·
- 4:6 a ἦν δὲ ἐκεῖ πηγὴ τοῦ Ἰακώβ.
 b ὁ οὖν Ἰησοῦς κεκοπιακῶς ἐκ τῆς ὁδοιπορίας
 c ἐκαθέζετο οὕτως ἐπὶ τῇ πηγῇ·
 d ὥρα ἦν ὡς ἕκτη.

4 Cf. the discussion in Michaels, *John*, 234–235.

John 4 opens with a low-key introduction, yet of a more intricate type than what is commonly found throughout much of John 1–3. The first sentence stretches over seven cola (4:1–3), includes an aside about Jesus' baptismal practices (4:2a), and does not comprise only low-intensity cola, but ends in medium intensity (in 4:3a–b). Rather than describing the setting for the upcoming story, it relates its background in terms of location (Judea, 4:3a) and participants (Jesus, John the Baptist, their disciples, and the Pharisees 4:1–2). The reasons for moving into a new context (towards Galilee, 4:3b) are somewhat unclear in 4:1; Jesus knew that the Pharisees had heard about the success of his baptismal ministry, as compared to that of John the Baptist.

The first five cola (4:1–2) of the introductory part include few rhetorical figures or aural features. Beside the anaphora of *ὅτι* in 4:1b–c, there is only a possible contrast of names in different roles at the end of cola (Jesus in 4:1a, the Pharisees in 4:1b, and John in 4:1d). The aside in 4:2a is almost twice as long as the previous cola and does not include any repetitions or contrasts.

It is only at the end of the introductory sentence (in 4:3a–b), at the point where a sense of direction is communicated—from Judea to Galilee—that the intensity is heightened with a combination of figures. John 4:3a–b includes a repetition of *ἀφῆ-/ἀπῆ-* + *-εν* at the beginning of the cola (in *ἀφῆκεν* and *ἀπῆλθεν*) and of *τὴν* + *-αίαν* at the end of them (in *τὴν Ἰουδαίαν* and *τὴν Γαλιλαίαν*). These similar sounds in parallel position, which also rhyme, attract the attention of listeners in public reading and accentuate the fact that Jesus is leaving the known context for something else.

The second half of the introductory part (4:4–6) constitutes a more traditional low-key introduction, which describes the setting for the upcoming story. It introduces the current participants (only Jesus is mentioned, 4:6b), time (on his way through Samaria, 4:4a, the sixth hour, 4:6d), and location. The location is revealed in growing detail throughout 4:4a–6a, as the description in the narrator's voice zooms in on a specific spot. From Samaria generally (4:4a), the Samaritan city Sychar is mentioned (4:5a), after which listeners hear that it is situated near the land that Jacob gave to his son Joseph (4:5b), and finally the exact spot is defined as the place of Jacob's well (4:6a).

The second introduction in 4:4–6 consists of low-intensity cola, yet a few rhetorical figures can be found within them. There is a contrast of regions at the end of several cola, which connects the first introduction (4:1–3) with this one (4:4–6). Thus 4:3a–4a emphasizes the name of the regions that Jesus leaves (Judea, 4:3a), returns to (Galilee, 4:3b), and is currently in (Samaria, 4:4a). This manner of distinguishing regions is similar to how individuals and groups are contrasted at the end of cola in 4:1a–d. It also attracts attention to the fact that

Jesus is in Samaria, a circumstance that is stressed throughout 4:4–9. A single repetition of Ἰακώβ can be found in 4:5b–6a and πηγή occurs in similar position in both 4:6a and 4:6c.

Despite the low-intensity character of 4:4–6, aural features in the form of dissonance and frequent (and thus noticeable) examples of hiatus attract attention to parts of this second introduction. The dissonance found in 4:4a–6a can be seen in the following depiction (in which hiatus is indicated with orange letters, dissonant hiatus with red letters, consonant clash with blue letters, and dissonant consonant clash with green letters):

- 4:4 a ἔδει δὲ αὐτὸν διέρχεσθαι διὰ τῆς Σαμαρείας.
 4:5 a ἔρχεται οὖν εἰς πόλιν τῆς Σαμαρείας λεγομένην Συχάρ
 b πλῆσιον τοῦ χωρίου ὃ ἔδωκεν Ἰακώβ τῷ Ἰωσήφ τῷ υἱῷ αὐτοῦ.
 4:6 a ἦν δὲ ἐκεῖ πηγή τοῦ Ἰακώβ.

The aural effects of 4:4a–6a include dissonant consonant clashes in 4:4a–5a and frequent clashes of vowels in 4:5b–6a. The dissonant consonant clashes consist of hissing s-sounds in parallel position in 4:4a–5a (between τῆς and Σαμαρείας), which lend further emphasis to the fact that Jesus is in Samaria. The high frequency of hiatus in 4:5b–6a slows the reading at the point when the location is described as Jacob's well in the land given by Jacob to his son Joseph. This guarantees that listeners who are familiar with Genesis notice the allusion to Gen 19:1–20 and the well at which Jacob met Rachel.

Part 2—A Suggestive Dialogue

The second part (4:7–15) is longer than the first and more varied in terms of aural impression and content. It introduces a Samaritan woman to the scene at Jacob's well and includes the initial and somewhat awkward conversation between her and Jesus, which constantly includes overtones that evoke the erotic type-scene of a meeting between a man and a woman at a well.

4:7–9

The first three verses of part 2 introduce the Samaritan woman and intensify the accentuation of Samaria, in repetition as well as through contrasts between Samaritans and Jews. A sound map provides an overview of the features found within these cola:

- 4:7 a ἔρχεται γυνή ἐκ τῆς Σαμαρείας ἀντλήσαι ὕδωρ.
 b λέγει αὐτῇ ὁ Ἰησοῦς· δός μοι πεῖν·
- 4:8 a οἱ γὰρ μαθηταὶ αὐτοῦ ἀπεληλύθεισαν εἰς τὴν πόλιν,
 b ἵνα τροφὰς ἀγοράσωσιν.
- 4:9 a λέγει οὖν αὐτῇ ἡ γυνή ἡ Σαμαρίτις·
 b πῶς σὺ Ἰουδαῖος ὦν παρ' ἐμοῦ πεῖν αἰτεῖς
 c γυναικὸς Σαμαρίτιδος οὔσης;
 d οὐ γὰρ συγχρῶνται Ἰουδαῖοι Σαμαρίταις.

The first colon of part 2 (4:7a) provides the final introductory information, after which the text changes into a dialogue. A woman from Samaria is introduced as she comes to draw water at the well.

The following colon (4:7b) includes a dialogue phrase that recurs with minimal variation throughout this and the following three parts (namely in 4:7–26).⁵ It consists of λέγει, a form of αὐτός (indicating the person spoken to), and an identification of person speaking, in that order. This phrase guides the hearers through the dialogue with minimal interruption by the voice of the narrator.

John 4:7–8 consists of low-intensity cola with few repetitions; Σαμαρείας in 4:7a provides the only recurrence that is found in a parallel position. Jesus' abrupt request, "Give me [something] to drink" is thus unemphasized, as is the implicit commentary that Jesus is alone with the woman, since his disciples had gone to the city to buy food (4:8a–b).

The four cola of 4:9 change the soundscape, however, and reiterate sounds and words that occur either within the verse or in earlier cola. Most clear is the repetition of the thematic sound Σαμαρ-, which was introduced in 4:4a (as Σαμαρείας, "Samaria"), recurred in 4:5a and 4:7a, and is repeated and varied three times in 4:9 in the form of Σαμαρίτις/Σαμαρίτης ("Samaritan").⁶ The thematic sound is thus also a connective sound between the first two parts.

The parallel repetitions in 4:9 attract attention to the skeptical reply by the Samaritan woman, which is emphasized by deictic pronouns ("How is it that *you*, a Jew, ask *me*, a Samaritan woman, [for something] to drink?"),⁷ but also to the fact that Jesus acts in Samaria despite the differences between Jews and Samaritans. This is stressed not only by the combination of *epistrophe* and

5 Eslinger refers to them as "introductory tags" (Eslinger, "Wooing," 171).

6 Forms of the feminine Σαμαρίτις are used in 4:9a and 4:9c to refer to the Samaritan woman.

John 4:9d includes a masculine plural form of Σαμαρίτης to indicate Samaritans in general.

7 On deictic pronouns, cf. 204.

polyptoton of Σαμαρίτις/Σαμαρίτης, but also by the *mesodiplosis* of Ἰουδαῖος in 4:9b and 4:9d, which strengthens the comparison and contrast.

The frequent repetitions heighten the intensity of 4:9, which is further strengthened by less noticeable iterations and an especially rough soundscape. The minor repetitions include the fact that 4:9a mirrors 4:7b through the use of the dialogue phrase for the Samaritan woman as well as the duplication of πεῖν (from πίνω, “to drink,” which seems to become another thematic word in 4:7b–14a)⁸ in parallel position at the end of 4:7b and 4:9b. The dissonance of the soundscape, as compared to the passages that precede and follow it, permeates 4:7–11, primarily in the form of clashes of hissing letters and a high frequency of dissonant hiatus. It finds its climax in 4:9a–c, however, as the Samaritan woman responds to Jesus with a skeptical question. The impression of her resistance, which was possibly perceived as an intentional insult by early listeners,⁹ is thus strengthened by the roughness with which her question is delivered. The rough features of 4:9a–c can be seen below:¹⁰

- 4:9 a λέγει οὖν αὐτῇ ἡ γυνή ἡ Σαμαρίτις·
 b πῶς σὺ Ἰουδαῖος ὦν παρ’ ἐμοῦ πεῖν αἰτεῖς
 c γυναικὸς Σαμαρίτιδος οὔσης;

4:10–12

The rough soundscape continues in 4:10–11, throughout the next pair of replies by Jesus and the woman, before it changes again in 4:12 as the cola are combined into a period. The dissonance of 4:10–11 is not as strong as in 4:9a–c and the soundscape is less accentuated, since the cola are of low aural intensity. A sound map provides an overview of the features found within 4:10–12:

8 The repetitions of πίνω are fairly spread out (in 4:7b, 4:9b, 4:10c, and 4:12 c) with many cola between them, which indicates that πίνω is not to be considered a thematic word, yet it is also predominantly found at the end of cola, where it is most noticeable.

9 Cf. Brant, *John*, 84.

10 Hiatus is indicated with orange letters, dissonant hiatus with red letters, consonant clash with blue letters, and dissonant consonant clash with green letters.

- 4:10 a ἀπεκρίθη Ἰησοῦς καὶ εἶπεν αὐτῇ·
 b εἰ ᾔδεις τὴν δωρεάν τοῦ θεοῦ
 c καὶ τίς ἐστὶν ὁ λέγων σοι· δός μοι **πεῖν**,
 d σὺ ἂν ᾔτησας αὐτόν
 e καὶ ἔδωκεν ἅν σοι **ῥῶδωρ** ζών.
- 4:11 a λέγει αὐτῷ ἡ γυνή·
 b κύριε, οὐτε ἀντλημα ἔχεις
 c καὶ τὸ φρέαρ ἐστὶν βαθύ·
 d πόθεν οὖν ἔχεις τὸ **ῥῶδωρ** τὸ ζών;
- 4:12 a μὴ σὺ μεῖζων εἶ τοῦ πατρὸς ἡμῶν Ἰακώβ,
 b ὃς ἔδωκεν ἡμῖν τὸ φρέαρ
 c₁ καὶ αὐτός
 c₂ ἔξ αὐτοῦ **ἐπιεν**
 c₃ καὶ οἱ υἱοὶ αὐτοῦ
 c₄ καὶ τὰ θρέμματα αὐτοῦ;

Jesus' retort in 4:10 opens with a dialogue phrase, which is somewhat more formulaic than the one commonly used throughout parts 2–5 (λέγει + αὐτῇ/αὐτῷ + subject).¹¹ The phrase used in 4:10a, ἀπεκρίθη Ἰησοῦς καὶ εἶπεν αὐτῇ, is found only in John's gospel. It occurs occasionally throughout John 1–3 with αὐτῷ, αὐτῇ, or αὐτοῖς at the end, depending on whom Jesus is addressing.¹²

The answer given by Jesus covers the following four cola (4:10b–e) and includes few repetitions of words found in close proximity, by which I mean words that have recently been pronounced and can be perceived as iterations by listeners hearing the text read aloud. The verbatim repetition of his earlier request, “Give me [something] to drink” (4:10) is noticeable, however, since it includes a whole phrase at the end of the colon (in the same position as in 4:7b). Beside this, the four cola only include *mesodiplosis* of σοι (in 4:10c, e) and ἅν (in 4:10d–e).

Jesus' response (“If you knew the gift of God and who it is that is saying to you, ‘Give me [something] to drink,’ you would have asked him and he would have given you living water”) comprises cola of low aural intensity and is thus less emphasized than the Samaritan woman's question in 4:9. This is especially interesting since Jesus not only ignores her question, but also focuses upon her mistaken identification. The conditional contrary-to-fact statement (“If you knew ... who it is ... you would have”) points to the fact that her identification

¹¹ See the analysis of 4:7b, above.

¹² In 1:48, 1:50, 2:19, 3:3, and 3:10.

of him as “a Jew” (4:9b) is not nearly enough and it opens up for further consideration of Jesus’ identity. Despite this, the lack of aural emphasis upon 4:10 as compared to 4:9 veils his hint at a unique identity. More attention is attracted to the Samaritan woman’s recognition of Jesus as a Jew and to the opposition between Jews and Samaritans.

The woman’s retort in 4:11 occurs in low-intensity cola that are introduced by the usual dialogue phrase (which mirrors 4:7b and 4:9a). The only acknowledgment of Jesus’ implicit claim of a unique identity is indicated in the fact that the woman no longer addresses Jesus as “you” (σύ, as in 4:9b), but rather as “Sir” (κύριος, in 4:11b).¹³ Listeners in a public reading context nevertheless hear the identification of Jesus as κύριος, with the meaning “Lord,” which thus simultaneously indicates the woman’s lack of proper understanding and confirms the listeners’ privileged position and prior knowledge.¹⁴

John 4:11 includes a single noticeable repetition, a variation of “living water” (τὸ ὕδωρ τὸ ζῶν in 4:11d, as compared to ὕδωρ ζῶν in 4:10e). ὕδωρ soon turns into a thematic word that is frequently repeated in 4:13–15. The Samaritan woman’s reply (“Sir, you have no bucket and the well is deep. Where do you get the living water?”) employs an ostensibly literal meaning of “living water,” yet the double entendre of the phrase is nevertheless clear to listeners.

How listeners interpret the phrase “living water” depends primarily upon how the lector chooses to pronounce these lines. It could be understood in at least three ways. On the surface, there is the literal and natural meaning of “living water” in a context where fresh spring water is a valuable resource. At the same time, Jesus’ reply opens for an interpretation of “living water” in lines of his own identity, with “the gift of God” referring to himself (cf. 3:16). A third type of understanding proceeds from the type-scene context, which prompts a more suggestive and erotic interpretation.¹⁵ Not only does the basic scene include a meeting between a man and a woman at a well, but it is also specified as taking place at noon (“at the sixth hour”) at Jacob’s well.¹⁶ The passage can be interpreted along any of these lines, yet listeners are not fully free to make that choice on their own. The lector’s decision of either favoring one of the interpretations or maintaining several of them as long as possible will influence how most audiences understand the scene.

13 I agree with Köstenberger and find no evidence in the woman’s statement up to this point that leads me to interpret κύριος as “Lord.” See Köstenberger, *John*, 150.

14 Michaels, *John*, 241–242.

15 Cf. Eslinger, “Wooing,” 176.

16 Cf. Gen 29:7.

The next question posed by the woman, in 4:12, occurs in a rapidly changing soundscape that is characterized by a noticeable smoothness. John 4:12a contains no consonant clashes or instances of hiatus, in marked contrast to the previous passages (4:7–11). John 4:12b–c includes a regular amount of hiatus and fewer consonant clashes than normal. The most noticeable difference is that dissonant clashes of vowels and consonants are absent, whereas such features occur frequently throughout 4:7–11. The relative lack of dissonant features in 4:12 can be seen below (compare to the number of rough features in 4:9a–c, as demonstrated above):

- 4:12 a μὴ σὺ μείζων εἶ τοῦ πατρὸς ἡμῶν Ἰακώβ,
 b ὃς ἔδωκεν ἡμῖν τὸ φρέαρ
 c₁ καὶ αὐτὸς
 c₂ ἐξ αὐτοῦ ἔπιεν
 c₃ καὶ οἱ υἱοὶ αὐτοῦ
 c₄ καὶ τὰ θρέμματα αὐτοῦ;

The relative lack of dissonant features influences the interpretation of the cola and its question, especially since the previous two questions (4:9b–c and 4:11d) are raised in a rough soundscape, which favors a doubtful or antagonistic interpretation of them. The smoothness of much of 4:12 may thus implicate a positive rendering of the question. Since it begins with μὴ, a negative answer is nevertheless expected. The result is a combination that on the one hand anticipates a disconfirming reply and on the other is related more positively than previous questions: “Are you really greater than our father Jacob, who gave us the well and drank from it himself with his sons and his flocks?”

The smoothness of 4:12 is increased by the fact that the cola are combined into a well-formed period. It is characterized by elongation (the final colon, which consists of four *commata*, comprises 22 syllables, as compared to 12 + 9 syllables in 4:12a–b), *hyperbaton* (the subject of ἔπιεν in 4:12c₂ is split between αὐτός in 4:12c₁ and οἱ υἱοὶ αὐτοῦ καὶ τὰ θρέμματα αὐτοῦ in 4:12c_{3–4}), symmetry (4:12c is characterized by both *epistrophe* and *polyptoton* of αὐτός), and bending back at the end (as the final αὐτοῦ in 4:12c₄ refers to αὐτός in 4:12c₁ and Ἰακώβ in 4:12a). The period ends on a catalectic syllable, however, and not with a rhythmic *clausula*.

4:13–15

The last segment of part 2 includes another pair of exchanges between Jesus and the Samaritan woman. A sound map provides an overview of the features found within 4:13–15:

- 4:13 a ἀπεκρίθη Ἰησοῦς καὶ εἶπεν αὐτῇ·
 b πᾶς ὁ **πίνων** ἐκ τοῦ **ὑδατος** τούτου διψήσει πάλιν·
- 4:14 a ὃς δ' ἂν **πίη** ἐκ τοῦ **ὑδατος** οὐ ἐγὼ δώσω αὐτῷ,
 b οὐ μὴ διψήσει εἰς τὸν αἰῶνα,
 c ἀλλὰ τὸ **ὑδωρ** ὃ δώσω αὐτῷ
 d γενήσεται ἐν αὐτῷ πηγὴ **ὑδατος**
 e ἀλλομένου εἰς ζωὴν αἰώνιον.
- 4:15 a λέγει πρὸς αὐτὸν ἡ γυνή·
 b κύριε, δός μοι τοῦτο τὸ **ὑδωρ**,
 c ἵνα μὴ διψῶ μηδὲ διέρχωμαι ἐνθάδε ἀντλεῖν.

John 4:13a opens with a verbatim repetition of 4:10a, the formulaic dialogue phrase that is found occasionally throughout John. Jesus' response, which is not a reply to the woman's questions but rather a praise of his "water," covers 4:13b–14e. These cola sustains the medium aural intensity produced by the period in 4:12.

Jesus' response in 4:13–14 includes a large number of repetitions, primarily of ὑδωρ ("water"), which functions as a thematic word, possibly in tandem with πίνω ("to drink"). Both words are iterated in the symmetric cola of 4:13b–14a. Each colon comprises sixteen syllables and the repetitions are found in parallel position within them, thus producing a rare case of *isocolon* and approximate rhythm. The iteration of πίνω includes both *mesodiplosis* and *polyptoton*, whereas the *mesodiplosis* of ὑδωρ includes a whole phrase, ἐκ τοῦ ὑδατος. The result is an emphasized statement, which attracts the attention of listeners, although it follows directly after a well-formed period. It continues into and beyond the less emphasized 4:14b, which is included in the symmetric cola: "All who drink from this water will be thirsty again, but whoever drinks from the water that I will give him will never be thirsty."

The medium intensity proceeds in the rest of 4:14, due to multiple repetitions. The iteration of ὑδωρ continues throughout 4:13b–14d, but now as a *mesodiplosis* combined with *polyptoton* of the thematic word, rather than as verbatim repetitions of a phrase. There is also a play upon αἰῶνα–αἰώνιον (of αἰών, "eternity," and αἰώνιος, "eternal"), which can be found in parallel positions in 4:14b and 4:14e, and *epistrophe* of the phrase δώσω αὐτῷ in 4:14a and 4:14c. The second half of Jesus' statement ("but the water that I will give him will become a well of water gushing up into eternal life") thus sustains the aural intensity, before it drops back again through the low-intensity cola of 4:15.

The short reply by the Samaritan woman in 4:15 opens with a variant of the common dialogue phrase; it includes a prepositional phrase (πρὸς αὐτόν)

rather than a dative form of αὐτός (αὐτῷ) to denote the one spoken to (Jesus). Following this, she again addresses Jesus as “Sir” (κύριε) and responds to his statement: “Sir, give me this water, so that I might neither thirst nor keep coming here to draw water.” Her address includes no rhetorical figures or aural features, except a final iteration of ὕδωρ, after which it disappears from the conversation altogether.

Part 3—Having and Not Having a Husband

The third part is brief, pointed in nature, and it abruptly turns the dialogue in another direction. The double entendre of “(living) water” comes to a head in 4:15 when the Samaritan woman finally asks for it. In 4:16–18, the erotic overtones are absent and Jesus no longer responds in ambiguous language that can be interpreted within the confines of the evocative type-scene at the well. A sound map provides an overview of its features:

- 4:16 a λέγει αὐτῇ· ὕπαγε φώνησον τὸν ἄνδρα σου
 b καὶ ἐλθὲ ἐνθάδε.
 4:17 a ἀπεκρίθη ἡ γυνὴ καὶ εἶπεν αὐτῷ·
 b οὐκ ἔχω ἄνδρα.
 c λέγει αὐτῇ ὁ Ἰησοῦς·
 d καλῶς εἶπας ὅτι ἄνδρα οὐκ ἔχω·
 4:18 a πέντε γὰρ ἄνδρας ἔσχες,
 b καὶ νῦν ὃν ἔχεις οὐκ ἔστιν σου ἀνὴρ·
 c τοῦτο ἀληθὲς εἶρηκας.

If the listeners retain a suggestive interpretation of the dialogue at the end of 4:7–15, they are directed towards another understanding by Jesus’ retort in 4:16. It opens with the briefest form possible of the standard dialogue phrase—excluding the indication of subject and confining itself to only verb and object (λέγει αὐτῇ)—at the beginning of 4:16a. This is followed by a similarly curt command in 4:16a–b: “Go, call your husband and come here!” These cola include no repetitions but introduce ἀνὴρ (“husband” or “man”), which will recur frequently and become a thematic word in this part.

Following a variant of the longer dialogue phrase that is regularly used of Jesus,¹⁷ the Samaritan woman’s reply is even terser: “I have no husband” (4:17b). It similarly includes no embellishments, except a repetition of ἄνδρα, but introduces yet another thematic word used in part 3: ἔχω, “to have.” Much of this short part revolves around having and not having a husband.

17 Cf. 4:10a, 4:13a, and the discussion of it above.

John 4:17c includes a standard dialogue phrase, which introduces the next comment by Jesus. It takes up the rest of the part (4:17d–18c) and immediately raises the aural intensity through repetitions in parallel or inverted positions. John 4:17d–18b thus contains iterations—including *polyptoton*—of both ἀνὴρ and ἕξω in close succession. The repetitions are easily noticeable even in translation: “You rightly say ‘I have no husband,’ for you have had five husbands and the one you have now is not your husband.” The part ends in low aural intensity (in 4:18c) with an unadorned colon, which is a variation of 4:17d (καλῶς εἶπας): “You have spoken truthfully.”

Part 4—Differences in Worship

In the fourth part, which comprises 4:19–24, the dialogue once again abruptly turns in a new direction. Following Jesus’ blunt disclosure about her past husbands, the Samaritan woman responds by affirming another identification of Jesus, after which the dialogue turns to true worship.

4:19–22

The first verses of part 4 open in low aural intensity, but slowly build up to a stronger passage in the voice of Jesus. A sound map provides an overview of the features found within 4:19–24:

- 4:19 a λέγει αὐτῷ ἡ γυνή·
 b κύριε, θεωρῶ ὅτι προφήτης εἶ σύ.
- 4:20 a οἱ πατέρες ἡμῶν ἐν τῷ ὄρει τούτῳ *προσεκύνησαν*·
 b καὶ ὑμεῖς λέγετε ὅτι ἐν Ἱεροσολύμοις ἐστὶν ὁ τόπος ὅπου *προσκυνεῖν* δεῖ.
- 4:21 a λέγει αὐτῇ ὁ Ἰησοῦς·
 b πιστεὺέ μοι, γύναι,
 c ὅτι ἔρχεται ὥρα
 d₁ ὅτε οὔτε ἐν τῷ ὄρει τούτῳ
 d₂ οὔτε ἐν Ἱεροσολύμοις *προσκυνήσετε* τῷ πατρί.
- 4:22 a ὑμεῖς *προσκυνεῖτε* ὃ οὐκ οἴδατε,
 b ἡμεῖς *προσκυνοῦμεν* ὃ οἴδαμεν,
 c ὅτι ἡ σωτηρία ἐκ τῶν Ἰουδαίων ἐστίν·

The Samaritan woman’s response to Jesus’ announcement shifts the focus back to his identity, a topic indicated already in 4:10. Following the standard dialogue phrase in 4:19a, she states her updated view on his identity in 4:19b: “Sir, I see that you are a prophet.” The question of Jesus’ identity is once again raised in a low-intensity setting (compare 4:10) and not in one of the more emphasized passages that attract the attention of listeners. The Samaritan

woman's statement—apart from only recognizing Jesus as “a prophet” instead of “the Prophet” or “the Messiah”—lacks any traces of rhetorical figures or aural features that produce emphasis.

Following her statement asserting Jesus' identity as a prophet, the Samaritan woman immediately retreats to a point in their conversation before the double entendres got out of hand. In 4:9 she addressed the contrast between her as a Samaritan woman and him as a Jew; in 4:20 she turns back to the differences between Jews and Samaritans, yet now she avoids the fact that the ones having this conversation are a man and a woman who are standing at a well. Instead she turns to plural and uses overly explicit deictic plural pronouns (“*our* [ἡμῶν] fathers” and “*you*” [ὑμεῖς]) to open a dialogue on cultic matters, upon which a prophet should have something to say: “*Our* fathers worshipped on this mountain and *you* [plural] say that the place where one must worship is in Jerusalem.”

The low aural intensity of 4:19 is sustained throughout 4:20, yet the Samaritan woman's address includes *mesodiplosis* of ἐν and a combination of *epistrophe* and *polyptoton* of προσκυνέω (“worship”), which is introduced as a thematic word for this part. There is also a possible assonance of o-sounds in 4:20b, especially in “Jerusalem” and “the place where,” which strengthens the contrast between Mount Gerizim and Jerusalem.¹⁸

The response given by Jesus covers 4:21–24 and opens with the common dialogue phrase in 4:21a, after which the cola soon become more intense as Jesus replies in plural statements of his own. John 4:21c and the two *commata* of 4:21d include a number of parallel repetitions: *anaphora* of ὅτι- in 4:21c–d₁ (with a play upon ὅτι–ὅτε), *anaphora* of οὕτε in 4:21d₁–d₂, *mesodiplosis* of ἐν in 4:21d₁–d₂, and another repetition with *polyptoton* of the thematic word προσκυνέω (προσκυνήσετε, a second-person plural form is thus used). The previous contrast between Mount Gerizim and Jerusalem is frustrated through this emphasized statement by Jesus: “A time is coming when you will worship the Father neither on this mountain nor in Jerusalem.”

The announcement continues with an even more heightened intensity and a number of striking repetitions in 4:22a–b, after which the final colon (4:22c) drops into low intensity: “*You* worship what you do not know; *we* worship what we do know, for salvation is from the Jews.” The combination of *anaphora* and *polyptoton* of deictic pronouns (ὑμεῖς–ἡμεῖς) strengthens the contrast and attracts the attention of listeners, especially as it is followed by *mesodiplo-*

18 Note that the city of Sychar was situated close to Mount Gerizim. Cf. Keener, *John*, 1:611–612 and the references given there.

sis/polyptoton of προσκυνέω, *mesodiplosis* of ὅ, and *epistrophe/polyptoton* of οἶδα. The combination of figures in parallel sequence produces prose rhythm and strong emphasis upon 4:22a–b. This passage constitute the only instance of high aural intensity in John 4. The following colon, 4:22c, follows without rhythm, elaboration, or repetition.

4:23–24

The last two verses of part 4 continue in the voice of Jesus and include two periods following directly after each other. A sound map provides an overview of the features found within 4:23–24:

| | | | | |
|------|----------------|--------------------------------------|----------------|----------|
| 4:23 | a | ἀλλὰ ἔρχεται ὥρα καὶ νῦν ἐστίν, | | |
| | b ₁ | ὅτε οἱ ἀληθινοὶ προσκυνηταὶ | προσκυνήσουσιν | τῷ πατρὶ |
| | b ₂ | ἐν πνεύματι καὶ ἀληθείᾳ, | | |
| | c | καὶ γὰρ ὁ πατὴρ τοιούτους ζητεῖ τοὺς | προσκυνοῦντας | αὐτόν· |

| | | | | |
|------|---|-------------------------|-----------------|-------|
| 4:24 | a | πνεῦμα ὁ θεός, καὶ τοὺς | προσκυνοῦντας | αὐτόν |
| | b | ἐν πνεύματι καὶ ἀληθείᾳ | δεῖ προσκυνεῖν. | |

The first period, which comprises 4:23a–c, opens with a repetition of the phrase from 4:21c, ἔρχεται ὥρα, “a time is coming,” which is immediately expanded with “and it is now [here].” The following two cola then repeat the thematic word προσκυνέω, (“worship”), vary it with the related noun προσκυνητής (“worshipper”) and relate this to the Father: “when the true worshippers will worship the Father in Spirit and truth, for the Father seeks such as these who worship him.”

The period in 4:23 is well-formed and characterized by several period features, although some of them are quite weak. It includes symmetry (primarily *mesodiplosis* and *polyptoton* of προσκυνέω/προσκυνητής), bending back (the final αὐτόν in 4:23c refers both to ὁ πατὴρ in the same colon and to τῷ πατρὶ in 4:23b₁), and a rhythmic *clausula* (*amphibrach*, a metric foot with two short syllables separated by a long, which Dionysius of Halicarnassus describes as ungraceful).¹⁹

The second period follows directly after the first (4:24)—although one should take into consideration that the lector allows for a brief pause after each period—and consists almost exclusively of repetitions of sounds and words used in the previous period. It picks up the notion of worship “in Spirit and truth” and connects Spirit directly with God, who is now referred to as “God”

19 Dionysius of Halicarnassus, *Comp.* 17.

rather than “Father”: “God is Spirit and those who worship him must worship in Spirit and truth.”

The period is 4:24 is well-formed and bolstered by a high frequency of rhetorical figures. It picks up πνευμα- from 4:23b₂, uses it both in *anaphora* and *polyptoton*, includes *mesodiplosis* of ἀληθεία (also with reference to 4:23b₂), employs a combination of *epistrophe* and *polyptoton* of the thematic word προσκυνέω, and ends the first colon with *epistrophe* of αὐτόν (with reference to 4:23c). The two cola are also balanced with thirteen syllables each, which produces *isocolon* and an approximate rhythm. The period as a whole is thus clearly characterized by symmetry, but it also includes bending back at the end (προσκυνεῖν in 4:24b refers back to the previous colon) and instances of probable *hyperbaton* (the subject of προσκυνεῖν, which is τοὺς προσκυνούντας, is found in the previous colon, long before δεῖ calls for an accusative; the prepositional phrase in 4:24b is positioned before its verb; and—less notable—the predicative comes before the subject in 4:24a). It does not end with a rhythmic *clausula*, however, but on a catalectic syllable.

Part 5—Messiah is Coming

The fifth part is quite brief and differs from the previous parts in that it is not characterized by one or two thematic words that resound throughout it. It comprises seven short cola of no more than ten syllables each.

Although the topic is the coming of the Messiah—and despite the fact that Jesus indicates that he is indeed the one that they are waiting for—the cola are unemphasized and quite dissonant. This is clearly not a noticeable revelatory moment for listeners in a public reading context, but rather a brief glimpse of something that quickly disappears again, without making much noise or attracting attention.

A sound map provides an overview of the features found within 4:25–26:

- 4:25 a λέγει αὐτῷ ἡ γυνή·
 b οἶδα ὅτι Μεσσίας ἔρχεται,
 c ὁ λεγόμενος Χριστός·
 d ὅταν ἔλθῃ ἐκεῖνος,
 e ἀναγγελεῖ ἡμῖν ἅπαντα.
 4:26 a λέγει αὐτῇ ὁ Ἰησοῦς·
 b ἐγώ εἰμι, ὁ λαλῶν σοι.

In her reply to Jesus' extensive statement in 4:21–24, the Samaritan woman again changes the topic of the conversation. Following a standard dialogue phrase in 4:25a, she begins to relate her knowledge about the coming of a

Messiah who will proclaim everything “to us” (again, a statement in plural). Her confident announcement, “I know that Messiah is coming” (4:25b), is a clear example of Johannine irony. It rings hollow in the ears of the listeners, who, thanks to the voice of the narrator (especially from John 1), have a greater understanding of Jesus’ identity than the persons that he meets in the course of the gospel. The fact that the Samaritan woman announces her confidence in Messiah without recognizing his presence creates the irony and indicates to the listeners that she has not understood the identity of Jesus.

John 4:25 includes no rhetorical figures or repetitions. The only thing that prevents the passage from sweeping past unnoticed by audiences who are hearing the text read aloud is the dissonant soundscape through which it is communicated. The whole part of 4:25–26 is riddled with hiatus and it contains six times the regular amount of dissonant hiatus. The result is frequent brief pauses that break up the flow of the delivery and make it jolting and unsmooth. The many examples of hiatus can be seen below:

- 4:25 a λέγει αὐτῇ ἡ γυνή·
 b οἶδα ὅτι Μεσσίας ἔρχεται,
 c ὁ λεγόμενος Χριστός·
 d ὅταν ἔλθῃ ἐκεῖνος,
 e ἀναγγελεῖ ἡμῖν ἅπαντα.
 4:26 a λέγει αὐτῇ ὁ Ἰησοῦς·
 b ἐγὼ εἰμι, ὁ λαλῶν σοι.

The final verse of part 5 consists of a standard dialogue phrase (4:26a) followed by Jesus’ brief answer (4:26b) to the Samaritan woman’s announcement about the coming Messiah: “I am [he]; the one who is speaking to you.” This colon is just as unmarked as the rest of 4:25–26, which passes in continuous low aural intensity. Jesus’ self-revelatory statement is thus not emphasized in any way and it is quickly overshadowed by the narrative section (in the voice of the narrator) that begins in 4:27.

Part 6—To Sychar and Back Again

The sixth part, which comprises 4:27–30, returns to the prevailing pattern of John 4, which includes brief parts characterized by one or two thematic words that echo throughout them. John 4:27–30 does not focus upon dialogue, but rather describes the itinerary of several characters. Listeners hear of their opinions about the actual events, but no one enters into dialogue. The part is fast-paced and goes through multiple events in a few cola, seemingly rushing forward towards an upcoming climactic moment.

A sound map provides an overview of the features found within 4:27–30:

- 4:27 a καὶ ἐπὶ τούτῳ ἦλθαν οἱ μαθηταὶ αὐτοῦ,
 b καὶ ἐθαύμαζον ὅτι μετὰ γυναικὸς ἐλάλει·
 c οὐδεὶς μέντοι εἶπεν· τί ζητεῖς;
 d ἢ τί λαλεῖς μετ’ αὐτῆς;
 4:28 a ἀφῆκεν οὖν τὴν ὑδρίαν αὐτῆς ἡ γυνή
 b καὶ ἀπῆλθεν εἰς τὴν πόλιν
 c καὶ λέγει τοῖς ἀνθρώποις·
 4:29 a δεῦτε ἴδετε ἄνθρωπον
 b ὃς εἶπέ μοι πάντα ὅσα ἐποίησα·
 c μήτι οὗτός ἐστιν ὁ χριστός;
 4:30 a ἐξῆλθον ἐκ τῆς πόλεως
 b καὶ ἤρχοντο πρὸς αὐτόν.

The abrupt interruption of Jesus’ self-revelation in 4:26b occurs in the voice of the narrator, which opens 4:27a by describing not only the cause of the disruption, but also its suddenness: “And just then his disciples came.” It continues to relate the astonishment of the disciples upon realizing that Jesus speaks with a Samaritan woman. Listeners also hear of the critical questions that the disciples consider but never utter, neither to Jesus nor to the woman. These cola include some repetitions, such as *mesodiplosis* of τί combined with *homoioteleuton* of -εῖς in 4:27c–d (τί ζητεῖς and τί λαλεῖς). There is also a less noticeable repetition of μετ- in similar positions in 4:27b and 4:27d.

John 4:28 focuses upon the Samaritan woman and describes how she left her water jar, went back into the city and addressed its inhabitants. These cola are unadorned and sustain the low aural intensity that characterizes part 5 and the first half of part 6 (4:25–28). John 4:28a ends with a repetition of γυνή, yet it is not close enough to 4:27b (in which γυναικὸς occurs near the end) and the iteration is far too weak to raise the aural intensity of the passage.

The Samaritan woman’s address to the inhabitants of Sychar in 4:29 does, however, change the intensity. The three cola include both rhetorical figures and distinctive aural features in close succession as she relates her eagerness and confusion about Jesus: “Come, see a man who told me everything that I have done. Surely, that one is not the Messiah?” The change to medium intensity is instantly noticeable to listeners. John 4:29a opens with repetition of -δε- and *homoioteleuton* of -τε within the first five syllables (δεῦτε ἴδετε), after which it includes a combination of *epistrophe* and *polyptoton* of ἄνθρωπος, a variation upon the ending in 4:28c. Following these intense repetitions, 4:29b–c comprises a noticeable change in sound quality. Frequent employment of s-

sounds (all of which are σ) in middle and final positions produces a dissonant, hissing soundscape. It attracts the attention of listeners and affects how the final question is understood. The negative particle ($\mu\eta\tau\iota$) means that a negative answer is expected and the dissonant sounds reinforces and confirms the expectation: “Surely, that one is not the Messiah?”

Far from offering a semi-confession, which is how the passage is sometimes interpreted,²⁰ the question in 4:29c, when understood in the context of public reading, implies a much more ambivalent or even skeptic attitude on the Samaritan woman’s part. Although there is a clear development in how she addresses Jesus—from “you” (4:9b), to “Sir” (4:11b, 4:15b, 4:19b), to “prophet” (4:19b)—her statement in 4:25 makes it clear that she does not understand his identity. The hissing sounds with which the question in 4:29c is delivered resonate more with her earlier playful attitude (in part 2), or even with a doubtful or antagonistic point of view, than with a sincere confession about the presence of the Messiah.²¹

The final two cola of part 6 (4:30a–b) return to a regular soundscape of low aural intensity without frequent dissonant sounds. In the voice of the narrator, they describe how the inhabitants of Sychar left the city and “were on their way to him.” John 4:30 includes few repetitions, although it employs the thematic word twice, ($\alpha\pi\text{-}/\epsilon\chi\text{-}$) $\epsilon\rho\chi\omicron\mu\alpha\iota$, “go (back/out).”

Part 7—A Metaphor of Sowing and Harvesting

The seventh part suddenly reverts the focus from what is happening in Sychar back to Jesus and his disciples, similarly to how the beginning of part 6 abruptly interrupted Jesus’ self-revelation at the end of part 5. There is no mention of the Samaritans in this quite extensive part, which comprises 4:31–38. Listeners hear a dialogue between Jesus and his disciples (with only minimal intrusions in the narrator’s voice to clarify who is speaking), yet Jesus alludes to what is happening around them and thus prepares disciples and listeners for the Samaritans’ confession of faith in part 8.

4:31–34

The first four verses of part 7 deal with Jesus’ lack of need for ordinary food. This should be understood in the context of 4:7–8, in which Jesus asks the Samaritan

²⁰ See e.g., Brant, *John*, 87.

²¹ Victor H. Matthews notices the development in the woman’s address to Jesus and interprets the question in 4:29c positively, as raised by a “mentally and socially transformed” person. Victor H. Matthews, “Conversation and Identity: Jesus and the Samaritan Woman,” *BTB* 40 (2010): 215–226, esp. 224–225.

woman for something to drink while his disciples are in Sychar to buy food. The rest of the chapter conveys the impression, however, that Jesus has no need of food or drink.

A sound map provides an overview of the features found within 4:31–34:²²

- 4:31 a ἐν τῷ μεταξὺ ἡρώτων αὐτὸν οἱ μαθηταὶ λέγοντες· ῥαββί, **φάγε**.
 4:32 a ὁ δὲ εἶπεν αὐτοῖς·
 b ἐγὼ βρώσιν ἔχω **φαγεῖν** ἣν ὑμεῖς οὐκ οἴδατε.
 4:33 a ἔλεγον οὖν οἱ μαθηταὶ πρὸς ἀλλήλους·
 b μή τις ἤνεγκεν αὐτῷ **φαγεῖν**;
 4:34 a λέγει αὐτοῖς ὁ Ἰησοῦς·
 b ἐμὸν βρώμᾳ ἐστὶν ἵνα ποιήσω τὸ θέλημα τοῦ πέμψαντός με
 c καὶ τελειώσω αὐτοῦ τὸ ἔργον.

Part 7 opens with a change of scene, from the Samaritans in Sychar to Jesus and his disciples outside the city (in 4:31). The switch is signaled with the prepositional phrase ἐν τῷ μεταξὺ, “meanwhile.” The disciples urge Jesus to eat and express this with an imperative form of what will become the thematic sound in the first half of part 7: φαγ- (the aorist stem of εσθίω, “eat”).

John 4:32 includes Jesus’ reply,²³ which does not contain any rhetorical figures or aural features, yet includes a repetition—and thus the establishment—of the thematic sound. Since Jesus replies with a reference to eating that is also clearly enigmatic (“I have food to eat that you do not know”), it alerts listeners to the fact that eating is going to be a theme and that it will probably reveal something important.

The disciples answer by posing yet another question (in 4:33) to which a negative answer is expected: “Surely no one has brought him [something] to eat?” They do so, however, by talking amongst themselves and not by addressing Jesus directly. The topic of eating is reiterated and the scene is set for Jesus to provide insight on the subject.

22 John 4:32 might well be treated as a single colon, as 4:32a only consists of six syllables. Such an interpretation would not change the interpretation of the passage, yet since almost all dialogue phrases in this section occur as separate cola, I have sustained that pattern here as well, especially since 4:32a only lacks a single syllable to reach the acceptable length of a colon.

23 Note that 4:32 does not open with the regular dialogue phrase, which makes it possible to provide a clear contrast between the disciples’ appeal and Jesus’ decision with the help of the phrase ὁ δέ, “but he.”

John 4:34 sustains the low aural intensity that this far have characterized all of the cola in part 7, yet it also includes a few repetitions. It opens with the common dialogue phrase, which produces a combination of *mesodiplosis* and *polyptoton* of αὐτός (in 4:33b–34a). Jesus’ statement (“My food is that I will do the will of him who sent me and complete his work”) also includes *anaphora* and *polyptoton* of personal pronoun (in first person singular) + βρώμα, although it is weak due to several intervening cola between the symmetric phrases (ἐγὼ βρώσιν in 4:32b and in ἐμὸν βρώμα 4:34b).

4:35–36

The rest of part 7 consists of a monologue in the voice of Jesus, which reinterprets what may be a known proverb (“four more months and then comes the harvest”).²⁴ The monologue that began in 4:34 and continues into 4:38 frequently reiterates the related verb and noun for “harvest” in what quickly becomes a thematic sound.

A sound map provides an overview of the features found within 4:35–36, the first half of the monologue:

- 4:35 a οὐχ ὑμεῖς λέγετε ὅτι
 b ἔτι τετράμηνός ἐστιν καὶ ὁ **θερισμός** ἔρχεται;
 c ἰδοὺ λέγω ὑμῖν,
 d ἐπάρατε τοὺς ὀφθαλμοὺς ὑμῶν
 e καὶ θεάσασθε τὰς χώρας
 f ὅτι λευκαὶ εἰσιν πρὸς **θερισμόν·**

- | |
|--|
| 4:36 a ἤδη ὁ θερίζων μισθὸν λαμβάνει |
| b καὶ συνάγει καρπὸν εἰς ζωὴν αἰώνιον, |
| c ἵνα ὁ σπείρων ὁμοῦ χαίρῃ καὶ ὁ θερίζων. |

John 4:35 opens with yet another leading question (in 4:35a–b), although the initial negation (οὐχ) indicates that the expected answer is positive: “Do you not say: ‘Four months and then the harvest comes?’” This introduces the thematic sound for the rest of the part (4:35–38): *θερισ-/θερίζ-*, from *θερισμός*, “harvest,” and *θερίζω*, “harvest.”

The following four cola (4:35c–f) sustain the low aural intensity, which has characterized all cola since 4:30. It does include some rhetorical figures, however; a combination of *epistrophe* and *polyptoton* of ὑμεῖς in 4:35c–d and a repetition (with *polyptoton*) of *θερισμός* in 4:35f. In an address replete with prepo-

24 See the discussion and references in Köstenberger, *John*, 161.

sitions and verbs in second-person plural, Jesus turns to all hearers (within the story as well as without and thus clearly also to audiences hearing the gospel read aloud) with an exhortation to reassess their surroundings in a new light: “Look, I say to you, lift up your eyes and behold the fields, for they are white for harvest.”

In 4:36, the soundscape suddenly changes and intensifies as three cola (4:36a–c) are combined into a well-formed and quite smooth period, which attracts attention to Jesus’ indication that what he is relating is a metaphor of the Johannine phrase that recurs throughout the gospel, “eternal life” (ζωὴ αἰώνιος):²⁵ “The one who harvests is already receiving a reward and he is gathering fruit for eternal life, so that the one who sows might rejoice with the one who harvests.” The period is well-formed and characterized by elongation (11 + 13 + 14 syllables), symmetry (repetition of ὁ θερίζων in 4:36a and 4:36c), *hyperbaton* (the subject in 4:36c is split with the first half, ὁ σπείρων, being found at the beginning and the second half, ὁ θερίζων, at the very end), and bending back at the end (the final ὁ θερίζων refers back to both ὁ σπείρων in 4:36c and ὁ θερίζων in 4:36a). It also ends on a rhythmic *clausula*, an *iambus*, which is a two-syllable metric foot comprising a short and a long syllable. Dionysius of Halicarnassus describes it concisely as “not ignoble” (οὐκ ἀγεννής, literally “not low-born”).²⁶ The cola in 4:36 are also quite smooth, with a low ratio of hiatus and no examples of dissonant hiatus or dissonant consonant clashes.

4:37–38

The final cola of part 7 sustain the medium aural intensity initiated by the period in 4:36. John 4:37–38 continues in the voice of Jesus, who, in a passage with frequent repetitions, seems to be commenting upon yet another proverb of sowing and harvesting.

A sound map provides an overview of the features found within 4:37–38:

- 4:37 a ἐν γὰρ τούτῳ ὁ λόγος ἐστὶν ἀληθινὸς
 b ὅτι ἄλλος ἐστὶν ὁ σπείρων
 c καὶ ἄλλος ὁ θερίζων.
 4:38 a ἐγὼ ἀπέστειλα ὑμᾶς θερίζειν
 b ὃ οὐχ ὑμεῖς κεκοπιάκατε·
 c ἄλλοι κεκοπιάκασιν,
 d καὶ ὑμεῖς εἰς τὸν κόπον αὐτῶν εἰσεληλύθατε.

25 It is also found in 3:15, 3:16, 3:36, 4:14, 5:24, 5:39, 6:27, 6:40, 6:47, 6:54, 6:68, 10:28, 12:25, 12:50, 17:2 and 17:3.

26 ἱαμβος καλεῖται, καὶ ἔστιν οὐκ ἀγεννής (Dionysius of Halicarnassus, *Comp.* 17).

John 4:37–38 sustains not only the aural intensity, but also the thematic sounds and the agricultural metaphors, in order to address greater things. John 4:37 opens with a reference to what has been stated about the one who sows and the one who harvests, upon which follows another proverb to be explained and expanded: “For in this the saying is true, ‘One is the sower and another is the harvester.’” The three cola of 4:37 contain a number of repetitions. John 4:37a–b includes *mesodiplosis* of ἐστίν and the proverb in 4:37b–c incorporates both *mesodiplosis* of ἄλλος and *epistrophe* of ὁ + -ων (in ὁ σπεύρων and ὁ θερίζων).

In 4:38, the proverb is explained by Jesus, who turns to the disciples in a second-person plural address, which thus functions especially well as an exhortation to listeners who hears the text read aloud: “I sent you to harvest that for which *you* did not labor. Others have labored, and *you* have entered into their labor.”

The address in 4:38 is characterized by repetition of pronouns in second-person plural. Three of the four cola include a combination of *mesodiplosis* and *polyptoton* of ὑμεῖς. Two of these instances (4:38b and 4:38d) are examples of deictic pronouns that are clearly included for effect. John 4:38a includes a repetition of the thematic sound, which also functions as a continuation of the *epistrophe* of ὁ + -ων from 4:37b–c. John 4:38c picks up the *mesodiplosis* (and combines it with *polyptoton*) of ἄλλος from 4:37b–c and thus uses the same word as in the proverb to distinguish between “you” and “another.” Finally, 4:38b–c contains a combination of *epistrophe* and *polyptoton* of κοπιᾶω (the verb “labor”) and -κοπ- is then repeated in the final colon of the part (4:38d), in κόπον (from κόπος, the noun “labor”). The combination of rhetorical figures provides an intense soundscape of medium aural intensity throughout 4:37–38.

Part 8—Jesus Harvests in Sychar

The final part of section 7, which comprises 4:39–42, returns to the Samaritans from Sychar, who in 4:30 were described as leaving the city and on their way to Jesus. The Samaritans’ meeting with Jesus, belief in him, and recognition of his true identity has been described as the climax of the story in 4:1–45.²⁷ As I indicate below, however, the supposed climax occurs in a low-intensity soundscape with few repetitions, no distinctive aural features, and no periods. In short, it is a setting that does not attract the attention of listeners, but rather functions to tie up loose ends and connect the end of the story to its beginning.

A sound map provides an overview of the features found within 4:39–42:

27 Culpepper, *John*, 143; Larsen, *Recognizing*, 139.

- 4:39 a ἐκ δὲ τῆς πόλεως ἐκείνης πολλοὶ **ἐπίστευσαν** εἰς αὐτὸν τῶν Σαμαριτῶν
 b **διὰ τὸν λόγον** τῆς γυναικὸς μαρτυροῦσης ὅτι
 c εἶπέν μοι πάντα ἃ ἐποίησα.
- 4:40 a ὡς οὖν ἦλθον πρὸς αὐτὸν οἱ Σαμαρίται,
 b ἡρώτων αὐτὸν **μεῖναι** παρ' αὐτοῖς·
 c καὶ ἔμεινεν ἐκεῖ δύο ἡμέρας.
- 4:41 a καὶ πολλῶ πλείους **ἐπίστευσαν** **διὰ τὸν λόγον** αὐτοῦ,
- 4:42 a τῇ τε γυναικὶ ἔλεγον ὅτι
 b οὐκέτι **διὰ τὴν** σὴν **λαλίαν** **πιστεύομεν**
 c αὐτοὶ γὰρ **ἀκηκόαμεν** καὶ **οἶδαμεν**
 d ὅτι οὗτός ἐστιν ἀληθῶς ὁ σωτὴρ τοῦ κόσμου.

John 4:39 reverts the attention of listeners back to the Samaritans of Sychar, who were mentioned in 4:28–30, and makes the connection explicit with the phrase “many of the Samaritans from that city” (4:39a). The reversion is confirmed by the repetition (in 4:39c) of the Samaritan woman’s address to the citizens from 4:29b: “he told me everything that I have done.” It is stated that the Samaritans “believed in him because of the words of the woman” (4:39a–b). This statement includes both the thematic word of part 7 (πιστεύω, “believe”) and a phrase that is repeated with variation throughout (διὰ τὸν λόγον). Despite these introductions, the first three cola are unadorned and contain no repetitions except the phrase from 4:29b.

John 4:40 describes how the Samaritans arrive at Jesus’ destination outside of the city and ask him to stay with them, which he does for two days. The cola include several repetitions, but do not raise the aural intensity. The iterations include a combination of *epistrophe* and *polyptoton* of Σαμαρίτης, which connects 4:40a with 4:39a, a repetition of αὐτός in 4:40a–b (with a further connection to 4:40a), although not in parallel positions (the form of αὐτός is found in the middle of 4:40a, but at the very end of 4:40b), and a combination of *mesodiplosis* and *polyptoton* of μένω in 4:40b–c.

John 4:41 comprises a single colon, which picks up the thematic word and the phrase διὰ τὸν λόγον from 4:39a–b: “And many more believed because of his word.” The phrase is varied with αὐτοῦ (as compared to 4:39b, in which τῆς γυναικὸς was used), which makes it clear that the Samaritans now believe due to a speech by Jesus, rather than one by the Samaritan woman.

This conclusion is stated explicitly in 4:42, in which the Samaritans address the woman and, as the conclusion of both the part and the section, declare: “We no longer believe because of your speech, for we have heard for ourselves and we know that this truly is the savior of the world.” The final four cola include fewer repetitions, yet there is a reiteration of the thematic word (in

4:42b), *homoioteleuton* of -αμεν (through ἀκηκόαμεν and οἶδαμεν, in 4:42c), and a variation of the phrase διὰ τὸν λόγον, which is rephrased as διὰ τὴν σὴν λαλίαν, “because of your speech” (in 4:42b).

The final colon of the section (4:42d), in which the Samaritans assert that Jesus is the savior of the world, includes no features that attract the attention of listeners. The title given to Jesus (σωτήρ, “savior”) is potentially problematic, since it is the title of Roman emperors such as Augustus, Tiberius, Nero, and Vespasian. It may be even more sensitive due to the fact that it is not a Messianic title used in first-century Judaism and that its only occurrences in the New Testament are here and in 1 John 4:14.²⁸ The potentially problematic appropriation of such a title is aggravated by the universal claim with which it is applied to Jesus; he is proclaimed not just as a savior, but as *the* savior of the world (ὁ σωτήρ τοῦ κόσμου). It is therefore especially interesting that the statement is included and yet not emphasized in any way. Part 8 (and thus the end of the story about Jesus in Samaria, 4:1–42) passes without accentuation of its content and without attracting the attention of listeners hearing it read aloud.

Jesus Performs the Second Sign (4:43–54)

The account of how Jesus performs the second sign ties the end of John 4 both to the beginning of John 2, in which his first sign is described (2:1–11), and to the beginning of John 4, in which he embarks on his journey to Galilee (4:1–3). These correspondences not only connect section 8 (4:43–54) to section 7 (4:1–42), but also integrates sections 3–7 (John 2–4) into a single unit, for which the first two sections (the Prologue in 1:1–18 and the testimonies to Jesus in 1:19–51) lay the foundation. The story about Jesus’ second sign thus concludes not only this study, but also the introduction of Jesus in John 1–4.

The account of Jesus’ return to Galilee and his carrying out of the second sign is in public reading expressed almost exclusively in the voice of the narrator. This differs noticeably from the pattern in the previous three sections (3:1–4:42), yet mirrors the beginning of the gospel (1:1–2:25), in which the lector in the voice of the narrator lead the listeners through description and explanation. In this section, more than three-quarters of the cola are exclusively told in the voice of the narrator.

28 For use of the title σωτήρ in different contexts, cf. Köstenberger, *John*, 164–165.

Part 1—Arrival in Galilee

The first part of section 8 comprises John 4:43–45 and includes a description of how Jesus leaves Samaria and goes to Galilee, where he is welcomed by the Galileans. Curiously, this is related together with the statement that a prophet has no honor in his homeland, thus indicating that Jesus' own country was Judea (or even Samaria) rather than Galilee.²⁹

A sound map provides an overview of the features found within 4:43–45:

- 4:43 a μετὰ δὲ τὰς δύο ἡμέρας ἐξῆλθεν ἐκεῖθεν εἰς τὴν Γαλιλαίαν·
 4:44 a αὐτὸς γὰρ Ἰησοῦς ἐμαρτύρησεν
 b ὅτι προφήτης ἐν τῇ ἰδίᾳ πατρίδι τιμὴν οὐκ ἔχει.
 4:45 a ὅτε οὖν ἦλθεν εἰς τὴν Γαλιλαίαν,
 b ἐδέξαντο αὐτὸν οἱ Γαλιλαῖοι,
 c πάντα ἐωρακότες
 d ὅσα ἐποίησεν ἐν Ἱεροσολύμοις ἐν τῇ ἐορτῇ,
 e καὶ αὐτοὶ γὰρ ἦλθον εἰς τὴν ἐορτήν.

The eighth section opens (in 4:43) with links to the previous section and thus connects the present account to the previous in two ways. The temporal reference, “After the two days,” alludes to 4:40c, which described how Jesus stayed in Sychar for two days. The spatial reference, “he departed from that place to Galilee,” relates to 4:3–4, which told of how Jesus left Judea and returned to Galilee through Samaria. The Samaritan interlude is now over and Jesus is presented as continuing towards Galilee according to his original plan.

John 4:44 contains what is often treated as an aside:³⁰ “for Jesus himself had testified that a prophet has no honor in his homeland.” Such a treatment of the statement seems to have more to do with its confusing content (as it seems to indicate that Jesus' homeland is in Judea) than with the fact that 4:44 really functions as an aside that clarifies something which at first seems puzzling to the listeners.

The first three cola (4:43a–44b) contain no rhetorical figures or aural features, but the pattern begins to change in 4:45. The narrator describes how Jesus came to Galilee and was welcomed by the Galileans, since they had seen

29 For an introduction to the problem, which I will not discuss further in this study, see Keener, *John*, 1:628–629.

30 See e.g., how the passage is put within parentheses in *NRSV*, *NIV*, and in the translations found in commentators such as Brown, *John*, 186; Köstenberger, *John*, 167; Ben Witherington III, *John's Wisdom: A Commentary on the Fourth Gospel* (Louisville: Westminster John Knox, 1995), 126.

“how much he did in Jerusalem during the festival.” The five cola include a combination of *epistrophe* and *polyptoton* of Γαλιλαία/Γαλιλαίος (“Galilee” and “Galilean”) in 4:45a–b, *mesodiplosis* of -ἦλθ- in 4:45a and 4:45e (which also includes *polyptoton* of the thematic word ἐξ-/ἔρχομαι, “go [out],” always in aorist), *epistrophe* and *polyptoton* of ἐορτή in 4:45d–e, and a much weaker combination of *mesodiplosis* and *polyptoton* of αὐτός in 4:45b and 4:45e.

Part 2—The Healing of the Royal Official's Son

Part 2 includes the miracle that is presented as Jesus' second sign, the healing of a royal official's son in Galilee. In contrast to part 1, this account includes a few cola of direct address in the voice of Jesus, the royal official, and his slaves. The overall impression, however, is that of a story related in the voice of the narrator, much like the account of Jesus' first sign (in 2:1–11).

4:46–49

The first half of part 2 contains an introduction, the meeting between the royal official and Jesus, and the official's request of assistance. Again, this pattern reminds listeners of the previous sign, in which Jesus' mother prompted him towards action during the wedding that also occurred at Cana.

A sound map provides an overview of the features found within 4:46–49:

- 4:46 a ἦλθεν οὖν πάλιν εἰς τὴν Κανὰ τῆς Γαλιλαίας,
 b ὅπου ἐποίησεν τὸ ὕδωρ οἶνον.
 c καὶ ἦν τις βασιλικὸς
 d οὗ ὁ υἱὸς ἦσθένει ἐν Καφαρναούμ.
- 4:47 a οὗτος ἀκούσας ὅτι Ἰησοὺς ἔκει ἐκ τῆς Ἰουδαίας εἰς τὴν Γαλιλαίαν
 b ἀπῆλθεν πρὸς αὐτὸν
 c καὶ ἡρώτα ἵνα καταβῇ
 d καὶ ἰάσῃται αὐτοῦ τὸν υἱόν,
 e ἥμελλεν γὰρ ἀποθνήσκειν.
- 4:48 a εἶπεν οὖν ὁ Ἰησοὺς πρὸς αὐτόν·
 b ἐὰν μὴ σημεία καὶ τέρατα ἴδῃτε,
 c οὐ μὴ πιστεύσῃτε.
- 4:49 a λέγει πρὸς αὐτὸν ὁ βασιλικός·
 b κύριε, κατὰβηθι
 c πρὶν ἀποθανεῖν τὸ παιδίον μου.

Part 2 opens in 4:46a–47a with a traditional low-key introduction, which describes the setting in terms of location (“Cana in Galilee,” 4:46a) and participants (a royal official with a son who lies sick in Capernaum, 4:46c–d, and

Jesus, 4:46a and 4:47b). The introduction includes several references to earlier accounts, which supports the notion that it serves as a conclusion to John 4, John 2–4, and possibly John 1–4. The allusion to Jesus' first sign is obvious in 4:46a–b: "Then he came again to Cana in Galilee, where he made water into wine." The explicit reference to the first sign can be interpreted simply as a clear determination of location (it is in *that* Cana), but also as an indication that something of the kind may happen again. The mentioning of Jesus' itinerary in 4:47a ("When he heard that Jesus had come from Judea to Galilee") reminds the listeners of how he left Judea and embarked on his journey towards Galilee (in 4:3), but had to go through Samaria (in 4:4–42).

The introduction in 4:46a–47a comprises cola of low aural intensity and includes only two instances of repetitions, both of which are fairly spread out. John 4:46a opens with the thematic word from part 1, ἔρχομαι (again, always in aorist with -ηλθ-) which continues into part 2 (up until 4:47b) and thus functions as a connective word between the parts. John 4:46a and 4:47a pick up the repetition of Γαλιλαία from part 1 and produces a combination of *epistrophe* and *polyptoton*.

The rest of 4:47 (4:47b–e) describes how the royal official went to Jesus and begged him to come down and heal his son, who was about to die. These cola are similarly unadorned and include only a single repetition (in 4:47b) of the thematic word, which is varied as an aorist form of ἀπέρχομαι.

Jesus does not become an active participant until 4:48, in which he addresses the royal official in second-person plural: "Unless you see signs and wonders, you will not believe." The use of verbs in second-person plural (ἴδητε in 4:48b and πιστεύσητε in 4:48c) signals that Jesus' statement is directed to more than the royal official. Commentators often resolve the problem by stating that the address concerns all Galileans or all those with a "signs-faith."³¹ Similarly to previous examples of second-person plural in statements by Jesus,³² however, 4:48b–c may be understood differently—or complementary—in a public reading context. In such a setting, the words expressed in the voice of Jesus are potentially addressed directly to the audience.

Jesus' statement is made in a context of heightened aural intensity, which attracts attention to it. The dialogue phrase in 4:48a includes a repetition of πρὸς αὐτόν ("to him") from 4:47b and the statement itself (4:48b–c) comprises *mesodiplosis* of μή and *epistrophe* of -ητε.

The royal official's answer in 4:49 opens with a dialogue phrase, which again repeats the phrase πρὸς αὐτόν (4:49a). Following this, his appeal to Jesus in

31 Keener, *John*, 1:630; Köstenberger, *John*, 170; Witherington III, *John's Wisdom*, 128.

32 See e.g., the discussion of 3:11–12 in chapter seven.

4:49b–c includes no rhetorical figures or aural features: “Sir, come down before my little child dies.”

4:50–54

The second half of part 2 contains the sign itself, its consequences in terms of coming to faith, and the narrator’s description of the healing as Jesus’ second sign. The accomplishment of the sign is not described, just as with the first sign during the wedding at Cana.

A sound map provides an overview of the features found within 4:50–54:

- 4:50 a λέγει αὐτῷ ὁ Ἰησοῦς·
 b πορεύου· ὁ υἱός σου ζῇ.
 c ἐπίστευσεν ὁ ἄνθρωπος τῷ λόγῳ
 d ὃν εἶπεν αὐτῷ ὁ Ἰησοῦς καὶ ἐπορεύετο.
- 4:51 a ἤδη δὲ αὐτοῦ καταβαίνοντος
 b οἱ δοῦλοι αὐτοῦ ὑπήντησαν αὐτῷ
 c λέγοντες ὅτι ὁ παῖς αὐτοῦ ζῇ.
 d ἐπύθετο οὖν τὴν ὥραν παρ’ αὐτῶν
- 4:52 a ἐπύθετο οὖν τὴν ὥραν παρ’ αὐτῶν
 b ἐν ᾗ κομψότερον ἔσχεν·
 c εἶπαν οὖν αὐτῷ ὅτι
 d ἐχθὲς ὥραν ἐβδόμην ἀφήκεν αὐτὸν ὁ πυρετός.
- 4:53 a ἔγνω οὖν ὁ πατήρ ὅτι ἐκείνη τῇ ὥρᾳ
 b ἐν ᾗ εἶπεν αὐτῷ ὁ Ἰησοῦς· ὁ υἱός σου ζῇ,
 c καὶ ἐπίστευσεν αὐτός καὶ ἡ οἰκία αὐτοῦ ὅλη.
- 4:54 a τοῦτο δὲ πάλιν δεύτερον σημεῖον ἐποίησεν ὁ Ἰησοῦς
 b ἐλθὼν ἐκ τῆς Ἰουδαίας εἰς τὴν Γαλιλαίαν.

John 4:50 opens with the dialogue phrase that recurred throughout much of the previous sections, λέγει αὐτῷ ὁ Ἰησοῦς. The use of this phrase, which includes a form of αὐτός in the middle of the colon, and the avoidance of πρὸς αὐτόν, the phrase used in final position in three recent cola (4:47b, 4:48a, and 4:49a), opens for the establishment of αὐτός as a thematic sound throughout 4:50–52. αὐτῷ in the middle of 4:50a initiates a combination of *mesodiplosis* and *polypytoton* of αὐτός in 4:50a–51b, which is immediately followed by an *epistrophe*/*polypytoton* combination of the same word in 4:51b–52d. John 4:50–52 thus resonates with the sound for “he,” “him” and “his,”³³ which is used in describing the fast-paced

33 The use of the plural form αὐτῶν in 4:52a is of course an example of “they,” yet the Greek word that resounds throughout 4:50–52 (including in the example αὐτῶν) is αὐτός.

narrative and the accompanying statements by Jesus, the royal official, and his slaves.

Jesus' announcement to the royal official in 4:50b, "Go, your son lives," is followed by a description of the official's reaction in 4:50c–d: "The man believed the word that Jesus said to him and started on his way." The cola include a large number of repetitions, although they are fairly spread out; none of them occur in adjacent cola. There is an iteration of ὁ Ἰησοῦς in 4:50a and 4:50d (although not in parallel position), a repetition with *polyptoton* of πορεύω in 4:50b and 4:50d (in even more varying positions, at the beginning and at the end of the respective cola), *epistrophe* of -ου in 4:50b (which connects with 4:49c), and *mesodiplosis/polyptoton* of αὐτός in 4:50d. These loosely distributed iterations do not raise the intensity or attract much attention.

John 4:51 includes fewer repetitions, yet they are strictly parallel and less spread out, which leads to heightened intensity in public reading. The cola describe how the royal official's slaves meet him on his way down and tell him that his child lives. John 4:51a–b completes the *mesodiplosis* of αὐτός, after which 4:51b–c employs a combination of *epistrophe* and *polyptoton* of the same word. The parallel repetitions, the focus upon the thematic word αὐτός (it is employed four times in three cola, all in parallel position), the matching length of the cola (10 + 11 + 10 syllables, which with the symmetric figures is a clear example of *isocolon*), and the final use of ζῆ in *epistrophe* together with 4:50b, attract attention to 4:51 and raise the aural intensity of its cola.

Although 4:52 maintains the *epistrophe/polyptoton* of αὐτός, it is not enough to sustain the medium intensity. A single repetition of οὖν (*mesodiplosis* in 4:52a and 4:52c) does not change this fact. The official's query of when his son recovered and the reply by his slaves ("Yesterday, at the seventh hour") are thus related in low-intensity cola. This is also true of 4:53, which only includes two rather weak examples of repetitions. One is an *epistrophe* of -ου + -η (σου ζῆ in 4:53b and αὐτοῦ ἔλη in 4:53c) and although the other includes a whole phrase (ὁ υἱός σου ζῆ, "Your son lives"), it occurs at a considerable distance from its declaration by Jesus (in 4:50b), after ten intervening cola.

The story thus fades in intensity as it approaches its conclusion. John 4:53a–b includes an account of how the royal official realizes that his son had recovered at the very the hour when Jesus pronounced "Your son lives." John 4:53c contains the essential consequences of Jesus' healing, namely that the official and his whole household believed. Just as at the end of the previous section, what we might think of as the culmination of the story is not related in a way that creates emphasis or attracts attention in public reading.

That conclusion is true of 4:54 as well. It completes John 4 by referring to its beginning and the journey he embarked on at that point, and it connects with

the first sign at the wedding in 2:1–11: “Now Jesus did this second sign when he came from Judea to Galilee.” Nevertheless, the final two cola are unadorned and lack all rhetorical figures and aural features. Although the enumeration of the first two signs works well as a way to relate stories and put them in an integrated context, the emphasized portions of this story are located elsewhere.

Aural Intensity in John 4

Throughout John 1–4, the soundscape produced by each chapter (although not each section) differs from the former and produces the kind of variety deemed desirable by both ancient literary critics and rhetoricians. The aural intensity of John 4 thus varies from that of the previous chapter, similarly to how John 3 and John 2 diverged from their respective preceding chapters. John 1–4 is characterized by continuity as well as variation, a fact that is also detectable within John 4.

Although it differs from John 3, the soundscape of John 4 primarily echoes that of John 2. The similarities include the fact that there are almost no passages of high aural intensity (with the exception of 4:22a–b) and that a vast majority of the cola include few or no rhetorical figures or distinctive aural features (and are thus of low intensity). The correspondences are even greater between the eighth section (4:43–54) and John 2. Both section 8 and John 2 (that is, sections 3–4) contain a high frequency of passages that are read in the voice of the narrator, whereas sections 5–7 (3:2–4:42) include a much higher ratio of direct address.

John 4 distinguishes itself from the previous chapters in that almost all of its parts (with the exception of part 5, which comprises 4:25–26) include one or two thematic words or sounds. A limited number of words thus echo through the chapter, especially in the predominant section 7 (4:1–42, about Jesus in Samaria). The words that are primarily repeated in this way are not what one may expect in terms of theologically value-laden words such as God, Christ, salvation, eternal life, and so on. Rather, most of them are mundane and include words such as Samaria, water, husband, worship, eat, and harvest.

The thematic words of John 4 reflect not only some of the most frequent words used within the chapter, but also terms that are employed in the most emphasized passages. These terms often attract attention both as regularly iterated words within a particular part and as words that occur several times in the medium-intensity passage(s) of that part. For example, the term *προσκυνέω* (“worship”) is a thematic word of part 4 in section 7 (4:19–24). Despite attracting attention in that capacity, it is also employed seven times in the emphasized

passages of that part (4:22a–b and 4:23–24). None of the thematic words occur throughout the chapter, yet some of them recur in more than one of the ten parts.

Although there is a general narrative coherence throughout John 4, a number of abrupt changes of focus or scene occur and the almost constant use of thematic words aids listeners navigate these. With the help of thematic words, listeners perceive important features of each part and are aided in understanding the quick shifts and reversals of the dialogue between Jesus and the Samaritan woman. When, for example, Jesus suddenly (in 4:16) turns from the discussion of water/living water that characterizes 4:10–15 (immediately after the moment when the Samaritan woman is intrigued by his words and asks for the water), the following ten cola include five iterations of “husband.” Listeners thus receive ample aural cues that the discussion of water is over and that it now revolves around the question of whether the Samaritan woman has a husband (and what that would imply).

Thematic words are not as pliable as passages in first- and second-person plural, however, and cannot be as actively used by a lector to influence how listeners interpret the text. Similarly to how they aid listeners in public reading, they also assist lectors in the preparation for public reading (for example, by indicating the main theme of a specific part). In contrast to plural passages, lectors can only rarely direct a thematic word to the listeners or affect how it is understood with the help vocal expression. Thematic words are thus rather an inherent part of the sound structures found in a text, which the lector identifies in preparation and expresses in public reading, than a feature which the lector can use to influence the listeners’ interpretation.

Aural Intensity in 4:1–42

Below is a chart of the varying aural intensity of John 4:1–42, which is described as high, medium, or low. A complete chart of the aural intensity of John 1–4 can be found in Appendix 10.

| Aural intensity | | | Location | Cola | Summary of content |
|-----------------|-----|-----|----------|------|--|
| High | Med | Low | | | |
| | | × | 4:1 | 4 | Jesus learned that the Pharisees had heard, “Jesus is making and baptizing more disciples than John” |
| | | × | 4:2 | 1 | Jesus’ disciples, not Jesus himself, baptized them |
| × | | | 4:3 | 2 | He left Judea and started back to Galilee |
| | | × | 4:4 | 1 | But he had to go through Samaria |

(cont.)

| Aural intensity | | | Location | Cola | Summary of content |
|-----------------|-----|-----|-----------------|------|---|
| High | Med | Low | | | |
| | | × | 4:5 | 2 | He comes to a Samaritan town called Sychar |
| | | × | 4:6 | 4 | Jacob's well was there and Jesus was sitting by it |
| | | × | 4:7 | 2 | A Samaritan woman comes. Jesus: "Give me a drink" |
| | | × | 4:8 | 2 | His disciples had gone to the city to buy food |
| | × | | 4:9 | 4 | The woman: "How can <i>you</i> , a Jew, ask a drink of <i>me</i> , a Samaritan woman? Jews do not deal with Samaritans" |
| | | × | 4:10 | 6 | Jesus: "If you knew who it is saying 'Give me a drink' you would have asked and been given living water" |
| | | × | 4:11 | 4 | The woman: "Where do you get the living water?" |
| | × | | 4:12 | 3 | "Surely you are not greater than Jacob?" |
| | × | | 4:13 | 2 | J: "Everyone who drinks of this water will thirst again; |
| | × | | 4:14 | 5 | Not so with my water; it will well up to eternal life" |
| | | × | 4:15 | 3 | The woman: "Give me that water" |
| | | × | 4:16 | 2 | He says to her: "Go, call your husband and come back" |
| | | × | 4:17a–c | 4 | The woman: "I do not have a husband." Jesus says: |
| | × | | 4:17d–
4:18a | 2 | "You rightly say, 'I have no husband,' for you have had five husbands |
| | | × | 4:18b–c | 2 | The one you have now is not your husband" |
| | | × | 4:19 | 2 | The woman: "Sir, I see that you are a prophet |
| | | × | 4:20 | 2 | Our fathers worshiped on this mountain, but you say that the place where one must worship is in Jerusalem" |
| | | × | 4:21a–c | 3 | Jesus: "Believe me, woman, the hour is coming ... |
| | × | | 4:21d | 1 | ... when you will worship neither here nor in Jerusalem |
| | × | | 4:22a–b | 2 | You worship what you do not know; we what we know |
| | | × | 4:22c | 1 | ... for salvation is from the Jews |
| | × | | 4:23 | 3 | The hour is here when true worshippers worship the Father in Spirit and truth; the Father seeks them |
| | × | | 4:24 | 2 | God is Spirit; one must worship him in Spirit and truth" |
| | | × | 4:25 | 5 | The woman: "I know that Messiah is coming" |
| | | × | 4:26 | 2 | Jesus: "I am, the one who is speaking to you" |

| Aural intensity | | | Location | Cola | Summary of content |
|-----------------|-----|-----|----------|------|--|
| High | Med | Low | | | |
| | | × | 4:27 | 4 | His disciples came and were shocked that he spoke to her |
| | | × | 4:28 | 3 | The woman went back to the city and told the people: |
| | × | | 4:29 | 3 | “Come and see a man who told me everything I ever did. Surely he cannot be the Messiah?” |
| | | × | 4:30 | 2 | They left the city and were coming toward him |
| | | × | 4:31 | 1 | Meanwhile the disciples were urging him: “Rabbi, eat” |
| | | × | 4:32 | 2 | But he said: “I have food to eat that you do not know” |
| | | × | 4:33 | 2 | They: “Surely no one has brought him anything to eat” |
| | | × | 4:34 | 3 | J: “My food is that I do the will of him who sent me |
| | | × | 4:35 | 6 | I say to you, the fields are ripe for harvest |
| | × | | 4:36 | 3 | The one who harvests is gathering fruits for eternal life, so that he who sows and who harvests may rejoice |
| | × | | 4:37 | 3 | In this the saying is true, ‘One sows, the other harvests’ |
| | × | | 4:38 | 4 | I sent you to harvest that for which you did not labor” |
| | | × | 4:39 | 3 | Many Samaritans believed in him due to her testimony |
| | | × | 4:40 | 3 | The Samaritans asked him to stay; he stayed |
| | | × | 4:41 | 1 | And many more believed because of his word |
| | | × | 4:42 | 4 | They said to the woman: “We have heard for ourselves and we know that this truly is the savior of the world” |

Since low-intensity cola constitute almost 70 percent of the seventh section, the regular intensity of John 4:1–42 is low. It includes only one passage of high aural intensity, but in addition there are seven medium-intensity passages that also attract attention in public reading.

Emphasized Passages

John 4:1–42 thus includes eight emphasized passages with an aural intensity which is higher than the regular intensity of the section. Two of these passages, 4:12–14 and 4:36–38, are quite long (ten cola, respectively) and each could be interpreted as two or three separate passages, all of which are emphasized. I understand them as a two integrated passages, however, since their respective segments follow each other without being interspersed by low-intensity cola, and due to the fact that they focus upon a common topic throughout the cola.

The first emphasized passage is found in 4:3, in which listeners are told, in the voice of the narrator: “He left Judea and returned again to Galilee.” It is the only emphasized passage in John 4 that does not use the thematic word of the part in which it is found. John 4:3 concludes the first introduction of John 4, which relates the background of why Jesus left Judea, and it is only in the second introduction, in 4:4–6, that the thematic word of the first part is introduced. John 4:3 nevertheless attracts the attention of listeners to the fact that Jesus has left Judea and is on his way to Galilee, after which the following colon (4:4a) introduces the thematic word *Σαμάρεια*, “Samaria,”³⁴ in a position parallel to “Judea” and “Galilee.”

The second passage of heightened intensity occurs in 4:9 in part 2 and consists of the Samaritan woman’s first question to Jesus: “How is it that *you*, a Jew, ask *me*, a Samaritan woman, [for something] to drink?” The question accentuates two remarkable features of this scene. First, the fact that Jesus is in Samaria (this is further stressed by the repetition of the thematic word “Samaritan”) and interacts with a Samaritan. Second, that Jesus as a man is alone with a woman, at a well, which evokes all of the connotations mentioned above and leads the woman to play along with the evocative language and answer in kind. Despite this, the rough soundscape in which the question is pronounced (with a high proportion of dissonant clashes between both vowels and hissing consonants) relates a skeptic or even suspicious tone.

The third emphasized passage is found later in part 2, in 4:12–14, and comprises the first of the two longer, integrated, emphasized passages of John 4. At this point a new thematic word has been introduced: *ὕδωρ*, “water.” The passage opens with another question to Jesus, again posed by the Samaritan woman: “Are you really greater than our father Jacob, who gave us the well and drank from it himself with his sons and his flocks?” In contrast to the previous two questions, in 4:9 (mentioned above) and 4:11 (which does not occur in an emphasized passage), the enquiry in 4:12 produces a smooth soundscape and is found in cola that are combined into a well-formed period. Although it is a leading question to which a negative answer is expected, it nevertheless conveys some mixed signals (negative question versus a smooth aural impression) and what may be interpreted as the first move towards a change of heart. A lector who focuses upon the erotic nature of the meeting at the well might use this fact to express the woman’s question as enticing and at this point clearly playing along with the double entendres that Jesus delivers (“Give me something

34 Or, described differently, it introduces the thematic sound *Σαμαρ*-, since *Σαμάρεια* is in 4:9 varied with the noun *Σαμαρίτις/Σαμαρίτης*, “Samaritan.”

to drink” and “living water”). Following a brief pause after the period, the rest of the emphasized passage relates Jesus’ reply: “All who drink from this water will be thirsty again, but whoever drinks from the water that I will give him will never be thirsty; The water that I will give him will become a well of water gushing up into eternal life.” The remarkable frequency of the thematic word “water” is clearly noticeable and conveys the fact that it is a double entendre, although not necessarily evoking erotic associations.³⁵

The fourth passage of heightened intensity is much shorter and occurs in part 3, in 4:17d–18a, just after an abrupt turn in the dialogue, which definitely renders any erotic connotations invalid. The thematic words of this part are ἔχω, “have,” and ἀνὴρ, “husband.” The Samaritan woman confesses that she has no husband and Jesus in the two medium-intensity cola states: “You rightly say ‘I have no husband,’ for you have had five husbands.” This statement makes it clear to listeners who were at first convinced by the setting of the scene (a lone man and a woman at Jacob’s well) and the evocative language used in it (the double entendres) that they have been mistaken and that it revolves around something quite different from a betrothal scene.

The fifth emphasized passage—and the only one that includes high-intensity cola—is found in 4:21d–22b, in part 4. It is characterized by constant repetitions of its thematic word προσκυνέω, “worship.” The dialogue has again changed abruptly and now revolves around cultic matters—how one should worship. Jesus’ quote opens in low intensity (4:21b–c), rises to medium intensity as he readdresses the topic of worship (4:21d), and climaxes in two highly symmetric and rhythmic cola of high intensity (4:22a–b) in the voice of Jesus: “*You* worship what you do not know; *we* worship what we do know.” Shortly before this passage (in 4:20), listeners are reminded that Jesus is in Samaria and the statement in 4:22a–b actualizes the antagonistic history of Jews and Samaritans. The use of plural pronouns and verbs produces a different impression, however, when heard read aloud in an early Christian community. Although the employment of the second-person plural “you” may turn listeners to think of Samaritans, the contrast between the two and the setting in which the text is read invites audiences to understand “we” as those gathered for the public reading. They, the listeners, are thus confirmed by Jesus as the ones who worship what they do know. John 4:21d supports such an interpretative move on the part of the listeners, since it seems to invalidate Jerusalem as the place to worship the Father. It thus opens for the conclusion that the gathered community, which is listening to this reading, constitutes the right place of worship. The

35 Eslinger, “Wooing,” 170–171.

most emphasized passage in John 4—due to its symmetry, rhythm, extreme concentration of repetition, and use of deictic pronouns—thus functions as a passage of confirmation for those gathered to hear it in public reading.

The sixth passage of heightened intensity also occurs in part 4, in 4:23–24, with only a single interposed colon of low aural intensity after the previous emphasized passage (4:22a–b). John 4:23–24 consists of two periods in the voice of Jesus, both of which revolve around worship. The first period (4:23) describes true worship as something that is characterized by Spirit and truth: “But a time is coming and it is now [here], when the true worshippers will worship the Father in Spirit and truth, for the Father seeks such as these who worship him.” After a brief pause, the second period (4:24) emphasizes the necessity of such worship: “God is Spirit and those who worship him must worship in Spirit and truth.” John 4:22a–b and 4:23–24 are good examples of how the emphasized passages use thematic words to attract attention to some aspect of the topic addressed in that part. In part 4 (4:19–24), the two emphasized passages focus upon the general topic of the part, which is worship. Moreover, they overshadow issues such as the right place of worship (Mount Gerizim or Jerusalem; 4:20–21) and the origin of salvation (“from the Jews,” 4:22c) by producing a heightened intensity in public reading, which attracts the attention of listeners at the points where the question of right worship is addressed.

The seventh emphasized passage is found in 4:29 in part 6; the brief part 5 (4:25–26) includes neither thematic words nor any emphasized passages. Part 6 describes how the Samaritan woman returns to Sychar and talks to its inhabitants. The emphasized passage consists of her address: “Come, see a man who told me everything that I have done. Surely, that one is not the Messiah?” This is the third and last emphasized passage in which the Samaritan woman’s voice is heard. In all three of these passages, she poses a question (either to Jesus or to the inhabitants of Sychar) that partly or entirely revolves around the identity of Jesus. In 4:9, she asks how he, as a Jew, can ask a drink of her. In 4:12, she inquires somewhat hopefully whether he might be greater than Jacob. Lastly, in 4:29—after having been spurned by Jesus (in 4:16) and having misunderstood his self-revelation (in 4:26)—she asks her countrymen, in a dissonant soundscape replete with hissing sounds that evoke a sarcastic tone, whether Jesus really could be the Messiah. Some of the emphasized passages in John 4 thus sustain the focus on the identity of Jesus, which has characterized the gospel from the Prologue and onwards.

The eighth and last passage of heightened intensity in the seventh section (4:1–42) occurs in 4:36–38. It is another example of an extended passage on a single topic, which sustains the intensity throughout a large number of cola.

John 4:36–38 is found in part 7 (after which part 8 completes the section, yet without any emphasized passages), which comprises two thematic sounds: φαγ-, from ἐσθίω, “eat” (in 4:31–33), and θερισ-/θερίζ-, from θερισμός/θερίζω, “harvest” (in 4:35–38). The emphasized passage occurs towards the end of the part, in which “harvest” is frequently repeated. Jesus elaborates on the proverb “Four months and then the harvest comes” by bringing another saying to the fore and relating both proverbs to the addressed second-person plural “you”: “The one who harvests is already receiving a reward and he is gathering fruit for eternal life, so that the one who sows might rejoice with the one who harvests. For in this the saying is true, ‘One is the sower and another is the harvester.’ I sent you to harvest that for which *you* did not labor. Others have labored, and *you* have entered into their labor.” The use of second-person plural pronouns and verbs immediately before the emphasized passage (in 4:35c–d) as well as at its end (in 4:38a–d) frames it as an address to a plural “you.”

As indicated above, accounts by Jesus in first- and second-person plural can be directed to the listeners by the lector and in many cases—regardless of the lector’s manner of vocal expression—such statements are received by those hearing the text read aloud as directed to them. This is especially true in contexts in which the address supports the ideas and identity of the listeners and in which it is directed to someone that the listeners can identify with to some degree. Thus when Jesus talks to the Samaritan woman in 4:22 and asserts that “you” (plural) worship what you do not know, whereas “we” worship what we know, listeners in early Christian communities can easily slip into the role of “we” and be a part of the positive side of his contrasting statement. When Jesus addresses his disciples in 4:38 and declares that he has sent “you” (plural) to harvest, they can identify themselves as the recipients of this address as well.

Aural Intensity in 4:43–54

The varying aural intensity of the eighth section, 4:43–54, is shown in the chart below. It is presented as high, medium, and low intensity. A complete chart of the aural intensity of John 1–4 can be found in Appendix 10.

| Aural intensity | | | Location | Cola | Summary of content |
|-----------------|-----|-----|----------|------|--|
| High | Med | Low | | | |
| | | × | 4:43 | 1 | When the two days were over he went to Galilee |
| | | × | 4:44 | 2 | Jesus had said a prophet lacks honor in his homeland |
| | | × | 4:45 | 5 | The Galileans welcomed him; they had seen all he did |
| | | × | 4:46 | 4 | Thus he came again to Cana in Galilee |
| | | | | | There was a royal official, whose lay lay ill in Capernaum |
| | | × | 4:47 | 5 | He begged Jesus to heal his son, for he was dying |
| | | × | 4:48a | 1 | Jesus said to him: |
| × | | | 4:48b–c | 2 | “Unless you see signs & wonders you will not believe” |
| | × | | 4:49 | 3 | The royal official: “Sir, come before my child dies” |
| | × | | 4:50 | 4 | Jesus. “Go, you son lives.” The man went |
| × | | | 4:51 | 3 | His slaves met him and said. “Your child lives” |
| | × | | 4:52 | 4 | He learned from them the hour when he had recovered |
| | × | | 4:53 | 3 | He realized that it was when Jesus said ‘Your son lives’ |
| | × | | 4:54 | 2 | This was the second sign that Jesus did |

John 4:43–54 is even more dominated by low-intensity cola than John 4:1–42; 88 percent of the eighth section consists of cola of low aural intensity and there are no passages of high intensity. The regular intensity of John 4:43–54 is thus low, just as in the previous section. There are two passages of medium aural intensity that attract attention in public reading.

The soundscape produced in public reading of the eighth section resembles that of the fourth section (2:13–25). The fourth and eighth sections share an extreme propensity for low-intensity cola (94 and 88 %, respectively), include few medium-intensity passages (one in 2:13–25 and two in 4:43–54), lack high-intensity passages altogether, are quite brief (33 and 39 cola), and are characterized by descriptions of events that are read aloud in the voice of the narrator (only around 20 % of the cola include direct address by Jesus or others).

John 4:43–54 is not as clearly characterized by thematic words as the preceding section (4:1–42), although *ἐρχομαι* (always in aorist with *-ηλθ-*) functions as such in 4:43–47, as does *αὐτός* in 4:50–51. *αὐτός* is the only thematic word that is used in one of the two emphasized passages, both of which are found in part 2 (4:46–54) of the section.

The first emphasized passage occurs in 4:48b–c. It consists of Jesus’ curt reply to the royal official, who has just begged Jesus to heal his son: “Unless you see signs and wonders, you will not believe.” The second-person plural form of the

verbs indicates that the rebuke is not merely directed at the official. Lectors can use this fact to distance themselves and the listeners from the royal official, whereupon Jesus' statement is heard as a condemnation of incomplete faith. Alternatively, lectors may more clearly direct the rebuke to the listeners and thus warn them of building their faith upon the wrong foundation.

The second emphasized passage of the eighth part is found in 4:51 and follows shortly after Jesus has told the royal official: "Go, your son lives." This medium-intensity passage is pronounced mainly in the voice of the narrator, who describes what happened when the official had left: "Already when he was on his way down, his slaves met him and said 'Your child lives.'" The repetition (with variation) of Jesus' statement attracts attention to the fact that Jesus had delivered on his promise and healed the son. Shortly after the warning about relying upon signs and wonders for one's faith, such a wonder is described to the listeners.

The juxtaposition of these two emphasized passages indicate that the existence of wonders were not uncomplicated. Lectors could use the medium-intensity passage in 4:48 to prepare for the second sign, either by redirecting the blame to some other "you" and implicitly warn of their behavior or by addressing the passage more clearly to the listeners and thus caution them against a mistaken understanding of the sign that soon follows (in 4:51).

Climax in John 4

Several scholars and commentators have identified a climax or a climactic moment in various passages of John 4. Such interpretations can be compared with—and challenged by—the results of a sound analysis of the same text.

Elizabeth Danna describes how 4:29 frequently is presented as the climax of the encounter between Jesus and the Samaritan woman. She does not agree with such a depiction, however, since the notion of a climax in 4:29 has depended upon the notion that the Samaritan woman expresses her faith in Jesus as the Messiah in that passage.³⁶

Although I agree with Danna in her reluctance to understand the Samaritan woman as one who believes in Jesus as the Messiah (a reluctance that is now shared by most commentators),³⁷ such a notion need not detract from the emphasized nature of 4:29. Indeed, the passage clearly attracts the attention of listeners through a combination of *homoioteleuton*, *epistrophe*, *polyptoton*, and a series of hissing s-sounds. It is probably a too far-reaching conclusion

36 Elizabeth Danna, "A Note on John 4:29," *RB* 106 (1999): 219–223.

37 See e.g., Köstenberger, *John*, 147–150; Witherington III, *John's Wisdom*, 121–122.

to state that 4:29 is *the* climax of 4:1–42, especially since the episodic nature of the dialogue between Jesus and the Samaritan woman makes it hard to point to a single climax, against which the other passages can be reflected and understood. On the other hand, 4:29 is the third of three emphasized passages (4:9, 4:12, and 4:29) pronounced in the voice of the Samaritan woman. Each of these passages includes a question that addresses the identity of Jesus, an important theme throughout John 1–4. The three passages gradually increase the importance of the possible identities; from a Jew, to someone greater than Jacob, to the Messiah.

The significant thing is not whether the Samaritan woman is portrayed as believing in Jesus as the Messiah (which she is not); what matters is that she *expresses* such identification. The listeners have heard Jesus' self-revelatory statement in 4:26 and they triumph in 4:29, since they have a privileged knowledge about Jesus from the Prologue. When the Samaritan woman poses the skeptic question in 4:29, listeners can appreciate the irony of her expressing what she does not understand, whereas they comprehend it. Similar passages are found in the first chapter of John, in which John the Baptist denies that he is the Prophet, Elijah, or the Messiah. Such instances also include utterances of misplaced identification that only the listeners, with their privileged knowledge, appreciate fully. John 4:29 is not just an emphasized passage, then, but arguably the most important one in a series of such interconnected passages in John 4 (even if high-intensity cola can be found in 4:22a–b). In *that* sense, it is climactic.

Other scholars have identified a climax in 4:26, when Jesus somewhat obliquely reveals that he is the Messiah,³⁸ or in 4:39–42, when the Samaritans believe because of Jesus' words (rather than the woman's) and pronounce that he is the savior of the world.³⁹ Both of these hypotheses seem problematic, since they identify the climax with a passage that solely consists of low-intensity cola. Larsen argues that the whole story of 4:1–42 resembles a typical recognition scene and that 4:39–42 expresses the final recognition of Jesus.⁴⁰ Although I agree with his observations of a developed type-scene, I cannot find a climactic moment in 4:39–42. The final part of 4:1–42 appears rather as a necessary conclusion to round off the type-scene, yet what has been at stake in 4:25, 4:26, and 4:29—as well as in several other places earlier in the gospel—is the identity of Jesus as the Messiah. That issue is resolved with irony in 4:29, at the

38 Ridderbos, *John*, 165–166.

39 Culpepper, *John*, 143; Larsen, *Recognizing*, 139.

40 Larsen, *Recognizing*, 139–141.

end of part 6, after which the seventh part (4:30–38) redirects the focus with second-person plural statements about the role as harvesters that the disciples and the listeners should take upon themselves. In that pattern, the low-key eighth part (4:39–42) simply rounds the story off (by completing the recognition scene), ties up loose ends, and connects the end to the beginning. It does not constitute a climax or even an emphasized passage, at least not to listeners who hear the gospel read aloud.

Conclusions

The fourth chapter of John maintains the pattern of combining continuity and discontinuity, which is found throughout the previous chapters. The identity of Jesus remains a fundamental issue in John 4, whereas the soundscape diverges from that of John 3 and in several ways correlates with features of John 2. Below, I summarize some of the most important findings, which include the specific soundscape of John 4, the use and impact of thematic words, the consequences of passages in first- and second-person plural, how some passages point to the importance of the lector in determining how they are understood in public reading, and the sustained concentration upon the identity of Jesus.

The specific soundscape of John 4 provides both continuity and variation for listeners hearing it read aloud. Whereas John 3 is characterized by a constantly varying soundscape with equal amounts of low- and medium-intensity cola as well as a few high-intensity passages, John 4 comprises a vast majority of low-intensity cola (74 %) and there is only one passage that includes high aural intensity. Nevertheless, John 4 includes ten emphasized passages of heightened intensity, which attract attention in public reading. Most of these passages are delivered in the voice of Jesus or the Samaritan woman. Another distinguishing feature of John 3 is the low ratio of cola pronounced in the voice of the narrator; the majority of the chapter consists of direct address in the voice of Jesus, John the Baptist, or other characters. John 4 opens with a large section (the meeting at the well, in 4:1–42) characterized by the same pattern as John 3, whereas the final section (the second sign, in 4:43–54) is almost exclusively pronounced in the voice of the narrator.⁴¹ In this, as well as in its briefness and its dominant low intensity, the eighth section resembles John 2 (the third and fourth sections).

John 4 differs from all of the previous chapters in its frequent and systematic use of thematic words (and sounds), a fact that is closely connected to the

41 Section 8 (4:53–54) has the lowest ratio of direct address in all of John 1–4.

structure and content of 4:1–42. The seventh section is not only the longest in John 1–4, but also includes the highest proportion of parts. The large number of parts is mainly related to the intricate and abruptly changing story of the meeting between Jesus and the Samaritan woman. Both of them suddenly change the topic at several times in the course of the dialogue and the narrator also interrupts it to introduce other characters and events. The result is a frequently and abruptly fluctuating story, which demands much of listeners who hear it in public reading. The use of thematic words partially compensates for these difficulties.

Seven of the eight parts in 4:1–42 include one or two thematic words each; the almost constant use of them supports the listeners in navigating the frequent changes in the dialogue and in perceiving important features of each part (for example, the topic addressed at a specific point of the story). The abrupt shifts at the beginning of parts 3 and 4 are, for example, met by frequent iterations of thematic words that signal the new topic (“husband” in part 3 and “worship” in part 4). The parts with the most frequent changes (parts 2–5, namely 4:7–26) are also characterized by a few dialogue phrases that recur frequently,⁴² a fact which aids listeners in recognizing the shifts in speaker.

Lectors cannot easily use thematic words to affect how listeners interpret the text. Such words can only rarely be directed to the listeners or manipulated through vocal expression. They do assist lectors in other ways, however, primarily in the preparation for public reading (for example, by indicating the main theme of a specific part). Thematic words constitute inherent features of a text’s sound structures, which the lector will identify in preparation and express in public reading, but which are not as easily employed to influence the listeners’ interpretation as, for example, passages in first- and second-person plural.

The thematic words in John 4 are also linked to a more systematic use of connective words than in John 1–3. This is achieved by using existent thematic words as connective words, such as “Samaria”/“Samaritan” in the first and second part of section 7 and “go [away/out]” in the first and second parts of section 8. By employing thematic words in two adjacent parts, they become closely connected and listeners receive a noticeable indication that the topic of the first part is still relevant in the second.

Another important feature of John 4, which it shares with earlier chapters, is the significant impact of passages in first- and second-person plural. Such

42 The majority of dialogue phrases in 4:7–26 follow a single set pattern: λέγει + αὐτῇ/αὐτοῦ + subject.

passages can be understood by listeners as directed to them, especially when they are pronounced by the lector in the voice of Jesus. The likelihood of identification with the “we” or “you” that are addressed in a passage increases when the statement supports the convictions and self-understanding of the listeners. John 4 includes both first- and second-person plural passages that fit this description. For example, Jesus addresses his disciples in 4:38 and declares in the context of his account of sowing and harvesting: “I sent you to harvest that for which *you* did not labor.” Listeners in early Christian communities can slip into the role of “you” and thus identify themselves as the recipients of this address, which can easily and fruitfully be transferred to other contexts than the one inherent in the story (that of Jesus and his disciples outside of Sychar in Samaria).

The potential effects of first- and second-person plural statements point to the importance of the lector in determining how these and other passages are understood in a public reading context. Lectors can engage the listeners in different ways, even against their will. Although listeners will only identify with the addressed “we” or “you” of a passage if it fits their self-understanding, lectors can nevertheless direct an uncomfortable first- or second-person plural statement to the listeners. John 4 includes a number of such passages, such as the emphasized statement in 4:48, in which Jesus addresses the royal official in second-person plural: “Unless you see signs and wonders, you will not believe.” Listeners will not willingly identify with the “you” of such an address, yet a lector can nevertheless direct it to them and force them to face the rebuke by Jesus.

There are other passages that can be rendered in different ways by the lector, by means of how they are expressed vocally, which influence or even determine how they are understood by listeners. John 4 includes many such passages, primarily due to the frequency of double entendres and the erotic nature in which they can be understood (as a result of how aspects of John 4:1–42 may evoke a betrothal type-scene). Even if a phrase such as the Samaritan woman’s “Where do you get the living water?” (4:11d) can thus be interpreted in several ways, listeners who are hearing the gospel read aloud cannot simply choose freely between them. Rather, the way in which the lector vocally expresses the question—for example, suspiciously, gravely, ironically, or wonderingly—guides and limits any such choice.

Finally, a recurring theme throughout John 1–4 is a concentration on the identity of Jesus. In John 4, this theme is maintained and varied in several ways. Although a few Christological titles are used (“the Messiah” and “the savior of the world”), they are not the primary means of addressing Jesus’ identity, as in John 1 (and to some extent in John 3). The motif is rather evoked through

the questions posed by the Samaritan woman, which are directed either to Jesus or to the inhabitants of Sychar, and by the responses of Jesus to questions and statements made by her. This theme is primarily concentrated to 4:9–29 (parts 2–6 of the seventh section), which also includes several other, more transitory, themes.

The identity of Jesus is addressed with gradually increasing labels and phrases, some of which are found in emphasized passages that attract the attention of listeners. The theme is picked up in the medium-intensity passage of 4:9, in which the Samaritan woman addresses Jesus with a simple “you” and identifies him as “a Jew.” Jesus’ answer (4:10) indicates that she has not understood his true identity, after which she changes her address to “Sir” (4:11). In the next emphasized passage (4:12), she inquires whether he might be greater than “our father Jacob.” Following Jesus’ superior knowledge about her prior husbands (4:17–18), the Samaritan woman again addresses him with “Sir” and identifies him as “a prophet” (4:19). When she has described the coming of the Messiah (4:25), a statement which clearly indicates that she has not recognized the true identity of Jesus, he indicates (4:26) that he is indeed the Messiah. The conversation is interrupted, however, and in the next emphasized passage (4:29) she asks the inhabitants of Sychar with a sarcastic tone whether Jesus really could be the Messiah. His identity is not addressed again until the end of the section (4:42), when the citizens believe in him and announce him to be “the Savior of the world.”

The identity of Jesus is thus an important topic in John 4, especially in 4:9–29, yet it is only thrice addressed in emphasized passages (4:9, 4:12, and 4:29), all of which include a question posed by the Samaritan woman. More than anything else, it is her questions that evoke the identity of Jesus in a gradually magnified sense, from a Jew, to someone greater than Jacob, to the Messiah. She is not portrayed as believing in all of the identifications she brings forward, yet the fact that she expresses them creates irony and imparts a sense of recognition among the listeners, who come to John 4 with a privileged knowledge about Jesus from the Prologue and, to a lesser extent, from the rest of John 1–3.

Conclusions and Implications

We have reached the end of this study of public reading in early Christianity, the lectors who took care of it, and some of the texts that were orally delivered in such a manner. Below we will retrace our steps through the preceding chapters and examine some of the more significant conclusions drawn in them. We will also consider the implications of these results for New Testament studies in general.

Conclusions

In chapter one, “Introduction,” we noticed that although there is wide agreement that New Testament writings were regularly delivered orally, no such concurrence exists when it comes to the manner in which they were delivered orally. We identified the two mutually contradictory descriptions whose proponents rarely engage the arguments of the other side: public reading from manuscripts and oral performance of a memorized text. We also found that imperative questions about the practical details of the delivery event have been left without satisfactory answers: Who delivered the texts orally? In what manner did they do so? How did the delivery affect the listeners’ perception of the content? Do the texts themselves contain clues as to how they were delivered? How would ancient readers preparing for oral delivery identify and express such clues?

I resolved to try to show that the delivery event regularly consisted of public reading and that many of the practical details of public reading can be explicated through a study from the perspective of the lectors who read the texts aloud. I aimed to modify the standpoint of performance criticism as well as extend and specify the undeveloped portrayal of public reading that prevails in manuscript studies.

As the first step in studying the public reading of New Testament writings in early Christianity we turned to the earliest Christian artifacts, the manuscripts in which New Testament writings are found. Chapter two, “Pragmatics of Reading,” examined practical aspects of manuscripts and how these may have influenced public reading. Early Christian scribes differed from their Jewish and Greco-Roman counterparts by having a clear preference for codices over book rolls and by their use of abbreviations and lectional signs that were rare in non-

Christian literary manuscripts. During the second century C.E. codices were used not only for writings that were coming to be regarded as scripture, but were also predominantly chosen for a wider range of literature that comprised Old Testament texts, gospels, acts literature, and letters ascribed to apostles.

We found that reading from ancient *scriptio continua* manuscripts was a difficult task that only a minority of the population could manage and that public reading according to the conventions of the time was even more complicated. It called for extensive preparation and several skills besides the ability to comprehend written texts. We thus made the significant observation that even fewer people could conduct successful public reading than could read at all. Intimate familiarity with the texts being read aloud rendered the task easier, yet it nevertheless involved skills found almost exclusively among lectors.

The distinctive features of early Christian manuscripts included a wide array of abbreviations and lectional signs which affected the task of public reading. Previous research called such features “reader’s aids,” connected them to manuscripts used for public reading, and claimed that they functioned as aids in the public reading event. To test this hypothesis, we studied the functions of these features and turned to three early Christian manuscripts—P46, P66, and P75—to see how they were used. The results indicated that abbreviations and lectional signs were employed infrequently, unsystematically, and at times in ways that rendered public reading more difficult. We also found that these features were not generally confined to manuscripts for public reading, as has been previously argued, but appeared repeatedly in manuscripts produced for private use, such as *opistographs* and miniature codices.

As a result of these findings, I challenged the notion that the distinctive features of early Christian manuscripts were included to aid public reading. Rather, they reflected, promoted, and created a specific Christian reading culture, distinct from the reading cultures of early Judaism and elite Greek and Roman circles. One of the crucial results was the hypothesis that the distinctive features only functioned as “reader’s aids” in a more limited way, namely that they aided weak readers in private reading. Many abbreviations and lectional signs functioned as indicators of division and occasionally supported the identification and interpretation of unfamiliar words, all of which assisted weak readers in their individual study of the texts. Such private reading could include the preparation for public reading, yet few of the distinctive features of early Christian manuscripts provided any substantial aid (and some even proved to be a hindrance) in the actual event of reading aloud for a gathered community of listeners. The degree to which such features facilitated public reading depended on in what way, with which frequency, and with which consistency they were employed in a manuscript.

The overall conclusion of chapter two was that early Christian communities in Greek and Roman cities of the first centuries C.E. were dependent upon lectors for successful public reading. The distinctive features indicated that these lectors were intimately familiar with early Christian scribal practices and in many cases probably were members of the Christian communities in which they served.

In chapter three, "Lectors in Early Christian Communities," we turned from the early Christian manuscripts to focus upon the lectors who used them in public reading. We found that public reading was part of a reading culture which emphasized the hearing of literature. Literary writings were composed to be pleasing to the ear and wealthy men and women used lectors to read such texts aloud, even if they were highly literate themselves. Lectors not only possessed the necessary literacy competence to understand literary writings, but also the skills needed to present them in faultless delivery with fitting vocal expression. Yet public reading was not solely a venue for satisfying renderings of literary writings, but also a delivery method of necessity, since a vast majority of the population had no or only elementary literacy skills.

Although public reading occurred in numerous settings in Greek and Roman society, it became even more prevalent and important in early Christian communities. We found that despite lower literacy levels than average, early Christianity gave a prominent place to particular writings and regularly devoted time to public reading. All members could thus share in the growing number of authoritative writings, regardless of whether or not they were able to study them through private reading.

Conventions of public reading determined who could perform public reading, in which contexts, and in what manner. We noticed that although authors could read their own writings aloud in most settings (except during meals) lectors were regularly used for public reading of literary writings written by someone else.

Against the notions of performance criticism, we made the important observation that literary writings of most genres—including New Testament texts—were delivered through public reading directly from a manuscript and with fitting vocal expression. We also found that the notion of "oral performances," which has been advanced by scholars engaged in performance criticism, matched only the evidence for how oratory and drama were delivered. Such events included a dramatic delivery of a memorized text with accompanying gestures, tone of voice, and facial expressions. The delivery of New Testament writings in early Christianity did not, however, follow the conventions of such oral performances, but rather consisted of public reading. We found that this

was confirmed by statements from the New Testament as well as from several early Christian authors.

Both of the mutually contradictory descriptions of how literary writings were orally delivered in antiquity, public reading and oral performance, thus reflected ancient practices. This contradiction was resolved by connecting the two types to different genres. Whereas oratory and drama were regularly communicated in oral performances, other literary genres—and occasionally, oratory and drama as well—were delivered in public reading. One of the significant conclusions of chapter three was thus that New Testament writings were not delivered in oral performances in early Christianity, although oral traditions about Jesus may well have been transmitted in such a manner, at least prior to the composition of the gospels.

As we examined ancient sources that describe lectors and their tasks, we found that lectors were specially trained public readers of servile status, either slaves or freedmen. A number of reasons explained why well-educated men and women let lectors take care of public reading. As we have seen, it was a complicated task that was always characterized by risk, since contemporary conventions stressed that public reading—among other things—should be fluent, clear, flowing, and conveyed with fitting vocal expression. It therefore called for skills that few possessed, even among the educated. Slaves and freedmen with literary duties were highly specialized and lectors received training in these skills. Furthermore, although authors could read their own works aloud for an audience, to perform a public reading of someone else's composition could be considered physical labor, which was preferably left to people of servile status.

By further investigating early Christian literary sources, we found that public reading primarily occurred in early Christian gatherings on Sundays. The number of literary writings read aloud in such gatherings increased in number during the first and second centuries C.E. We found that they included not only Old Testament texts, but also gospels, apostolic letters, and other early Christian literature. There was a significant correspondence between the types of writings for which the codex was preferred over the book roll and the types of writings that were publicly read in early Christian gatherings.

Having examined the manuscripts in chapter two and the sources about lectors and public reading in chapter three, we thus arrived at the conclusion that early Christian communities in Greek and Roman cities of the first two centuries C.E. regularly used lectors of servile status for public reading. We found that they *needed* to use lectors, due to the low literacy levels and the fact that public reading was a complicated task that involved skills possessed by few. We noticed that they *wanted* to use lectors, due to the strong interest in authorita-

tive writings and the religious importance of having them delivered correctly and faithfully. Furthermore, we saw that they *did* use lectors, since the function of the reader (probably in the form of lectors and well-educated members) was mentioned both in the New Testament and in other early Christian literature, and due to the fact that this function by the late second century C.E. was transformed into the church office of the lector.

Following the examination of manuscripts and lectors, we turned to a question put forward in chapter one that had yet to be addressed, namely whether there was a correspondence between composition and delivery. Phrased differently, can we use information in the New Testament writings themselves to understand how they were delivered in public reading? In chapter four, "A Method of Sound Analysis," I answered this question affirmatively and presented a method of uncovering the information that lectors used in the preparation and performance of public reading.

Since literary writings were composed not only to be studied silently, but also—and perhaps primarily—to be read aloud, it was important to be able to aurally comprehend the text's structure. Listeners perceived a text that was read aloud as a linear stream of sound, which they had to process in real time. Lectors prepared for public reading by identifying structural components of a literary writing, regardless of whether or not these were intentionally conferred by the author, and then communicated them through vocal expression in public reading. These components included the fundamental interpretative unit, the *colon*, a complete statement that could be uttered in a single breath, but also the *comma*, a fragment of a colon, and the *period*, an artful combination of cola that was followed by a brief pause in public reading.

Higher education, which was initially taught by a grammarian and after which students might proceed to a rhetorician, was characterized by analysis of literary writings, a process that was necessary for a correct pronunciation of them. Literary critics, grammarians, and rhetoricians stressed the importance of an accurate analysis of the sounds found in a text and of the manner in which they were structured.

To understand the parts of this literary analysis that constituted a preparatory step to public reading, we examined the method of "sound mapping," which was introduced by Lee and Scott. Although it presented a significant step forward in understanding the analysis of aural structures, we also found that its results could be improved with further information from ancient sources of literary criticism, grammar, and rhetoric. I thus introduced a more complete description of how to reproduce the lector's analysis of structural components. It involved a deeper understanding of *commata*, cola, and periods, directions on identifying and delimiting such units (including their common and acceptable

lengths), how to recognize rhythm and tempo shift, as well as a more precise characterization of sound quality, especially of the effects of hiatus.

By also attaching an analysis of aural intensity to sound mapping, we arrived at a more comprehensive method of sound analysis. Apart from depicting sounds and sound structures of Koine Greek writings, it is able to identify which passages attracted most attention in public reading. Once the frequency and combination of distinctive aural features in a literary writing have been determined, one can describe the shifting soundscape of that text in public reading and thereby identify the passages that are emphasized for listeners.

Having thus found a correspondence between composition and delivery in the structural components and aural features that were identified and vocally expressed by lectors, we next turned to the Gospel of John. In chapters five to eight, we followed the application of the sound analysis method on a New Testament text, John 1–4. These chapters demonstrated how we can move from a general study of early Christian manuscripts and lectors to a detailed analysis of New Testament writings, which renders information about how they functioned in public reading. We saw that John 1–4 comprises a coherent introduction to Jesus and that the shifting soundscape of these chapters affected how Jesus is portrayed and understood. One of the most crucial results of chapters five to eight was therefore that the method of sound analysis not only proved viable, but also managed to produce new insights into the content and theology of the text being studied.

In chapter five, “John 1—Introducing Jesus,” we noted that the first chapter of John opens with an impressive soundscape that fits the content. It does not simply introduce the plot and the main character Jesus, as the synoptic gospels do, but reveals both the identity and the mission of Jesus already in the Prologue. Compared to the other sections of John 1–4, the Prologue produces a unique soundscape, which signals transitions with changes in the aural impression, includes a large proportion of high-intensity cola, and emphasizes three passages that together function as a summary of the gospel. The intensity recedes in 1:19–51 and the chapter as a whole includes the most varied soundscape found in John 1–4. Jesus is not very active in John 1, but rather becomes the object of others’ testimony. The lector thus witnesses about him in the voice of the narrator, John the Baptist, Nathanael, and the first disciples. The listeners’ attention is attracted to several emphasized passages, which relate a number of titles that describe Jesus’ identity in different ways, such as “the Word,” “the Light,” “the Messiah,” and “Son of God.”

In chapter six, “John 2—Jesus in Action,” we met a completely different and much more muted soundscape. There are no passages of high aural intensity in John 2, yet four medium-intensity passages break up the otherwise

monotonous low-intensity chapter and attract the attention of listeners. Whereas the lector related testimonies about Jesus in John 1, he now describes Jesus' activities and listeners can visualize Jesus in action as he performs his first sign in Cana and clears the temple in Jerusalem. Jesus is thus more clearly portrayed as an active subject in John 2 and three of the four emphasized passages are uttered in his voice. These passages function proleptically, establish thematic words that recur throughout the gospel, such as "the hour" and "sign," and entrust listeners with insights with which they can interpret later events.

In chapter seven, "John 3—Jesus in Discourse," we again noticed a significant shift in the soundscape. It becomes more varied and brings Christological titles from John 1 to the fore, yet it also includes only three high-intensity passages and the voice of the narrator becomes rarer and rarer. John 3 instead comprises two large sections that open as dialogues and changes into discourses that are either by or about Jesus. The emphasized passages of John 3, which are all uttered in the voice of Jesus or John the Baptist, accentuate clear dichotomies. The listeners thus hear of the difference between Jesus and humanity, of those who have (a right and complete) faith in him and those do not, and of the ultimate fate of these two groups. John 3 also picks up a feature that occurred in John 1: that of including the listeners with expressions in first- and second-person plural. All previous examples can be interpreted as speech directed to multiple addressees within the story and it is up to the lector to choose whether to direct such cola clearly to the listeners or not. In John 3:7, however, the story includes only Jesus and Nicodemus and yet Jesus suddenly makes a statement in second-person plural: "You [ὁμοῖς] must be born again/from above." The plural pronoun indicates that it was probably interpreted as a direct address to the listeners hearing the gospel in public reading. First- and second-person plural statements are found in several passages following John 3:7. These instances present the lector with cola that cannot be read aloud without imparting a specific interpretation upon the listeners, a fact which will be discussed below.

In chapter eight, "John 4—Jesus in Samaria," we examined the longest of the studied chapters of John and again observed fresh changes in the soundscape, which came to be more uniform. Only one passage in John 4 includes cola of high aural intensity, yet there are nine medium-intensity passages that also attract the attention of listeners. Most of the chapter consists of a single section, which relates the story about the meeting between Jesus and a Samaritan woman at a well outside Sychar in Samaria. The fast-changing story and its multi-layered dialogue between Jesus and the Samaritan woman are characterized by a frequent and systematic use of thematic words. The persistent repetitions of thematic words assist the listeners in navigating the abrupt shifts,

as well as accentuate important or new topics introduced to the story. The thematic words are examples of compositional features that are picked up by the lector and vocally expressed to the listeners in public reading, and which clarify the aural structures of the composition. Thematic words are also occasionally turned into connective words, which alert the listeners to the fact that a topic from a previous part is retained and still relevant. John 4 includes new and clearer examples of first- and second-person plural statements by Jesus, which lectors can use to engage the listeners in various ways, both as affirmations and as rebukes. The emphasized passages of John 4, almost all of which are uttered in the voice of Jesus or the Samaritan woman, maintain focus upon the identity of Jesus, a topic which recurs throughout John 1–4.

The four chapters about John 1–4 included more than analyses of the soundscape, however; they also raised questions about how we identify a climax in a passage or a chapter, whether large chiasmic structures are perceivable in public reading, how the presence of periods or euphonious and dissonant sounds affects the interpretation of a passage, to what extent the results of sound analysis can substantiate or confute other interpretations, and how to understand the lector's role in limiting or even determining the listeners' scope for interpretation of a passage. These queries are marks of the viability of the sound analysis method and they indicate that it has more to offer in terms of understanding the texts as well as the situations in which they were communicated through public reading.

The analyses of aural intensity dispute modern identifications of a singular center or climax in a chapter and raise the question of how climactic passages can be positively identified. Several passages in John 1–4 have been described as "pivotal" or "a climax"; for example, 1:14 (the Word became flesh), 1:41b (Andrew's statement "I have found the Messiah"), 3:13 (no one has ascended into heaven except ... the Son of Man), 4:26 (Jesus: "I am, the one who is speaking to you"), and 4:39–42 (the Samaritans recognize Jesus as the savior of the world). These examples all have in common that they represent passages of low aural intensity, which do not attract the attention of listeners in public reading. The analyses of aural intensity have demonstrated that each chapter, at least in John 1–4, includes several emphasized passages and that these are not always identical to the ones we initially would identify as climactic.

I have demonstrated that the use of sound analysis can result in conclusions that question or invalidate earlier interpretations. For example, I have disputed the viability of identifying large chiasmic structures in New Testament writings. It is almost impossible to hear such structures and, even in a text read silently, one can only begin to recognize them well into the second half of the purported structure. Consequently, the idea that the main point of a large chiasmic struc-

ture is found at its center is called into question in all but the briefest and most pointed *chiasmi*, such as the aurally perceptible—and thus valid—example in John 1:1–2. The notion that the entire Prologue should be regarded as a single, large *chiasmus* or chiastic structure has, however, been shown to be flawed. Similarly, I have questioned the dubious dichotomy between “poetic lines” and prose (for example, in John 1:1–5 as compared to 1:6) as well as the demarcations of an early Christian hymn within the Prologue. Both of these latter issues relate closely to the degree of rhetorical figures and distinctive aural features found in a passage and thus to its aural intensity. Such issues would benefit from a re-examination which is more sensitive to the media culture of early Christianity.

In other instances, the results of sound analysis support a specific solution to an interpretational problem, such as with $\delta \gamma \acute{\epsilon} \gamma \omicron \nu \epsilon \nu$ in the first part of the Prologue. As indicated by the sound analysis in chapter five, it is improbable that an ancient lector would interpret $\delta \gamma \acute{\epsilon} \gamma \omicron \nu \epsilon \nu$ as part of 1:3b. Without $\delta \gamma \acute{\epsilon} \gamma \omicron \nu \epsilon \nu$, 1:4a cannot function as an independent colon and if does not do so, the *gradatio* which begins in 1:4a is obscured and impaired. Sound analysis thus supports, as well as provides additional arguments in favor of, the notion that $\delta \gamma \acute{\epsilon} \gamma \omicron \nu \epsilon \nu$ belongs to 1:4a.

The field of sound analysis moreover advances new features, which are previously unknown or have not yet been substantially presented and integrated into the analysis of the New Testament. I have considered the effect of cola that are combined into periods, which lectors could find in at least seventeen places in John 1–4. To my knowledge, periods have not previously been systematically identified and analyzed in New Testament writings. Lee and Scott provide the only monograph that takes them into account, yet they combine *all* cola into periods and thus fail to recognize that periods are examples of particularly well-turned passages. Sound analysis provides a substantial emendation in terms of considering several aspects—and consequences—of periods. As I have demonstrated in chapter four, periods are well-turned passages that the lector can recognize and express vocally, but they are also occasions for pauses in the reading as well as for interaction between the lector and the listeners.

I have also taken the effects of euphonious and dissonant sounds into consideration. This involves the aural impact of vowels, concentrations of hissing sounds, and of consonant and vowel clashes, which are often found in situations where they affect the impression and interpretation of the passage. I have identified several such passages with a dissonant soundscape, for example, John 1:50 (Jesus to Nathanael: “Do you believe because I told you that I saw you under the fig tree?”), 2:4b–c (Jesus to his mother: “Woman ... my hour has not yet come”), 3:6 (Jesus to Nicodemus: “That which is born of the flesh

is flesh ...”), and 4:29b–c (the Samaritan woman to her neighbors: “Surely, that one is not the Messiah?”). Interestingly enough, many of the dissonant passages consist of direct address, rather than narrative, and they are frequently spoken by Jesus. The rough nature of the address, which was vocally expressed by the lector, may well have caused listeners to interpret these statements and questions as doubtful, dismissive, or even antagonistic. This has not been taken into account in previous interpretations of these passages.

Some passages produce a soundscape that remind us of how imperative the lector was for determining how it was heard and understood by listeners. I have, for example, identified passages that do not reveal with which voice they are intended to be pronounced. This is especially the case in 1:16–18 (either John the Baptist or the narrator), 3:16–21 (Jesus or the narrator), and 3:31–36 (John the Baptist or the narrator). In instances such as these, the lector played an essential role for how the passage was understood. Despite the fact that the text itself does not resolve the issue of voice, a choice nevertheless had to be made by the lector. This also means that ancient audiences that heard the gospel read aloud were never given the opportunity to choose freely between the interpretational options of these passages as we do. That choice was always made by the lector, intentionally or not. An application of sound analysis cannot solve the problem of voice in passages such as 1:16–18, 3:16–21, and 3:31–36, yet it can rephrase it in terms of ancient media culture and again direct our attention to the important role played by lectors.

The impact of the lector was even more critical in situations when he could limit or even determine the listeners’ scope for interpretation of a passage. This applied in a general sense to all passages, yet first- and second-person plural statements were especially sensitive to the lector’s interpretation—and, indeed, decision—since they could be addressed directly to the listeners. If vocally expressed without clear reference, listeners could even interpret such passages as directed to themselves, especially when they were pronounced by Jesus and when the address supported the convictions and self-understanding of the listeners. In other cases, a lector could choose to direct a passage to the listeners, according to or against their will. A positive example of this is found in a statement by Jesus in 3:11b–c, “We speak of what we know and we testify to what we have seen,” a passage that most listeners would probably appreciate being included in. A negative example occurs in 4:48b–c, when Jesus rebukingly declares: “Unless you see signs and wonders, you will not believe.” Few listeners would presumably identify themselves as the recipients of this passage, yet a lector could nevertheless direct it to them and thus force them to face Jesus’ reprimand. Examples such as these should direct our attention to the imperative role played by lectors in the public reading of New

Testament writings in early Christianity, a topic that awaits further research and consideration.

Finally, then, we have retraced our steps through the study and found that many of the problems and questions raised in chapter one were productively addressed by an examination of public reading from the perspective of the lector and by the application of a method of sound analysis. We have seen that both of the two mutually contradictory descriptions of how New Testament writings were orally delivered in early Christianity reflect ancient practices. Whereas oral performances were only used for oratory and drama, however, public reading was a viable delivery type for New Testament writings, since it was used in a number of contexts for all genres of literary writings. Evidence from the New Testament and other early Christian sources confirmed this conclusion. We found that lectors of servile status were regularly used in both Christian and non-Christian settings for public reading, a task which called for extensive education and a number of skills beyond basic reading competence. We also observed how the sound mapping of Lee and Scott was advanced and expanded into a method of sound analysis, which—among other things—proved capable of elucidating the question of correspondence between composition and delivery. The analyses of John 1–4 verified the effectiveness of the sound analysis method and demonstrated its relevance not only for studying public reading and the efforts of lectors, but also for gaining new insights into the theology of New Testament writings.

Implications for Further Research

The potential implications of this study—whether in terms of reading culture, sound analysis, aural intensity, or lectors in early Christianity—are many. Below I will merely point to some that I find particularly interesting and promising.

The method of sound analysis has proven to be highly useful for illustrating sound structures, understanding the correspondence between composition and delivery, and providing new insights into the text being analyzed. It provided ample results when applied to John 1–4, yet it remains to be tested—and to yield further results—on other types of texts. John 1–4 includes narrative, dialogue, and discourse, but will the method work as well on some of the rhetorically more intricate letters of the New Testament? The fact that it could be applied effectively to the Prologue of John, with its complex and overlapping rhetorical figures and aural features, suggests that it indeed can be successfully employed on letters such as Hebrews and Romans.

As indicated in chapter five, the results of sound analysis raised questions regarding the validity of reconstructions of an early Christian hymn in the Prologue. The presence of hymnic passages and fragments in various New Testament writings is no longer taken for granted, yet it is commonly presumed for at least Philippians (2:6–11), Colossians (1:15–20), and the Gospel of John (various suggestions about parts of the Prologue). A thorough re-examination of these and other potential hymnic passages with the help of sound analysis would provide important information on the existence and character of hymnic passages. Such a study would profit from the ability of sound analysis to investigate the type of literary seams that are presumed in the descriptions of how hymnic passages have been integrated into New Testament writings.

The scope of this study prevented a thorough examination of style and its relation to sound analysis and delivery. Ancient sources of literary criticism and rhetoric identify style as an important feature in the correspondence between composition and delivery of literary writings. Stylistic analysis thus has the potential of providing significant information about the public reading of New Testament writings. As noted earlier in this study, Lee and Scott's application of style to sound mapping is however unsatisfactory and needs to be reconsidered. A more profitable approach would be to begin with the predominant first-century C.E. system of stylistic levels and establish a method of stylistic analysis of New Testament writings that can be employed as a part of sound analysis.

Appendices



Transcription of Leaf 3 *Verso* of P66¹

τω^ιγ' στραφε^ις δε ο^ις και θε^ας α
 μενο^ς α^υτο^υς α^κολο^υθο^υντα^ς α^υ
 τω λε^γει α^υτοις > τι ζη^τειται ο^ι
 δε ει^{πα}ν α^υτω ρα β^ειο λε^γετε
 μη^ε ε^ρμην^ευ^ομε^νον ο^ν δι^ας κ^α
 λε^{πο}υ^{με}νε^ις λε^γει α^υτοις ε^ρχε^ς
 σ^ολι^και ο^ψε^ς ο^λι' η^λθ^ανο^υνη^και
 ει^δαν^{πο}υ^{με}νε^ι κ^αι πα^ρα^υτω
 ε^μει^ναν^τη^ν η^με^ρα^νε^κει^νη^ν
 ω^ρα^νη^ως δε^κα^τη' η^ν α^νδ^ρε^ας ο^ο
 α^δελ^φο^ς σ^ιμ^ωνο^ς πε^τρο^υε^ις >
 εκ^τω^ν α^υτο^ν α^κο^υσαν^των·
 πα^ρα^ιω^αν^{νο}υ^και α^κολο^υθη^νσ^α
 τω^ν α^υτω^ν ευ^ρι^σκε^ιο^υτο^ς π^ρω^το^ν
 το^ν α^δελ^φον^τον ι^διον σ^ιμ^ωνα
 και λε^γει α^υτω ευ^ρη^κα^νε^ντο^ν
 με^σσ^ια^νο^ς ε^στι^ν με^θε^ρμ^ηνε^υ
 ο^με^νον η^ς ο^υτο^ς γ^αρ α^υτο^ν π^ρο^ς
 το^ν ι^ηε^μβ^λε^ψα^ς α^υτω ο^ις ει^{πε}
 συ^ει^σι^μω^νο^υς ι^ωα^ννο^υς συ^κλη^ν
 ο^ησ^ηκ^ηφ^ας ο^ερ^μη^νε^υε^ται

1 The leaf comprises John 1:37–42.

ΤΩΙΝΣΟΥΣΤΡΑΦΕΙΣΔΕΟΙΝ
 ΣΟΥΣΚΛΙΘΕΛΣΑΜΕΝΟΣΑΥ
 ΤΟΥΣΑΚΟΛΟΥΘΟΥΝΤΑΣ
 ΑΥΤΩΛΕΓΕΙΑΥΤΟΙΣΤΙΖΗΤ
 ΕΙΤΑΙΟΙΔΕΕΙΠΑΝΑΥΤΩΡΑΒ
 ΒΕΙΟΛΕΓΕΤΕΜΕΘΕΡΜΗΝΕΥ
 ΟΜΕΝΟΝΔΙΔΑΣΚΑΛΕΠΟΥ
 ΜΕΝΕΙΣΛΕΓΕΙΑΥΤΟΙΣΕΡΧ
 ΕΘΑΙΚΑΙΟΪΕΣΘΑΙΝΛΘΑΝ
 ΟΥΝΚΑΙΕΙΔΑΝΠΟΥΜΕΝΕΙ
 ΚΑΙΠΑΡΑΥΤΩΕΜΕΙΝΑΝΤΗΝ
 ΗΜΕΡΑΝΕΚΕΙΝΗΝΩΡΑΗΝ
 ΩΣΔΕΚΑΤΗΗΝΑΝΔΡΕΑΣΟ
 ΛΔΕΛΦΟΣΣΙΜΩΝΟΣΠΕΤΡΟΥ
 ΕΙΣΕΚΤΩΝΔΥΟΤΩΝΑΚΟΥ
 ΣΑΝΤΩΝΠΑΡΩΑΝΝΟΥΚΑΙ
 ΑΚΟΛΟΥΘΗΣΑΝΤΩΝΑΥΤΩ
 ΕΥΡΙΣΚΕΙΟΥΤΟΣΠΡΩΤΟΝ
 ΤΟΝΑΔΕΛΦΟΝΤΟΝΙΔΙΟΝ
 ΣΙΜΩΝΑΚΑΙΛΕΓΕΙΑΥΤΩ
 ΕΥΡΗΚΑΜΕΝΤΟΝΜΕΣΣΙ
 ΛΝΟΕΣΤΙΝΜΕΘΕΡΜΗΝΕΥ
 ΟΜΕΝΟΝΧΡΙΣΤΟΣΟΥΤΟΣ
 ΗΓΑΓΕΝΑΥΤΟΝΠΡΟΣΤΟΝ
 ΙΝΣΟΥΝΕΜΒΛΕΪΑΣΑΥΤΩ
 ΙΝΣΟΥΣΕΙΠΕΝΣΥΕΙΣΙΜΩΝ
 ΟΥΙΟΣΙΩΑΝΝΟΥΣΥΚΛΗΘΗ
 ΣΗΚΗΦΑΣΟΕΡΜΗΝΕΥΕΤΑΙ

Transcription of Leaf 48 *Recto* of $\mathfrak{P}^{75}$ ¹

ΚΑΤΑΒΛΙΝΟΝΚΑΙΜΕΝΟΝΕΠΑΥΤΟΝΟΥ
 ΤΟΣΕΣΤΙΝΟΒΑΠΤΙΖΩΝΕΝΠΝΙΑΓΙΩ·ΚΑ
 ΓΩΕΟΡΑΚΑΚΑΙΜΕΜΑΡΤΥΡΗΚΛΟΤΙΟΥΤΟΣ
 ΕΣΤΙΝΟΥ̅CΤΟΥΘΥ̅:ΤΗΕΠΑΥΡΙΟΝΕΙCΤΗ
 ΧΕΙ̅ΙΩΛΗΝΗCΚΑΙΕΚΤΩΝΜΛΘΗΤΩΝΑΥ
 ΤΟΥ̅ΕΚΑΙΕΜΒΛΕΨΑΣΤΩΙΥ̅ΠΕΡΙΠΑΤΟΥ̅
 ΤΙΛΕΓΕΙ·ΙΔΕΟΛΜΝΟCΤΟΥΘΥ̅·ΚΑΙΗΚΟΥ
 CΑΝΟΙΔΥΟΛΥΤΟΥΜΛΘΗΤΑΙΛΛΟΥΝΤΟCΚΑΙ
 ΗΚΟΛΟΥΘΗΣΑΝΤΩΙΥ̅·CΤΡΑΦΕΙCΔΕΟΙ̅CΚΑΙ
 ΘΕΛCΑΜΕΝΟCΑΥΤΟΥCΑΚΟΛΟΥΘΟΥΝΤΑC.
 ΛΕΓΕΙΛΥΤΟΙCΤΙΖΗΤΕΙΤΕ·ΟΙΔΕΕΙΠΑΝΑΥ
 ΤΩΡΑΒΒΕΙ·ΟΛΕΓΕΤΑΙΜΕΘ'ΕΡΜΗΝΕΥΟΜΕ
 ΝΟΝΔΙΔΑCΚΑΛΕΠΟΥΜΕΝΕΙC·ΛΕΓΕΙΛΥΤΟΙC
 ΕΡΧΕCΘΕΚΛΙΟΨΕCΘΕ·ΗΛΘΑΝΟΥΝΚΑΙΕΙΔΑΝ
 ΠΟΥΜΕΝΕΙΚΑΙΠΑΡΑΥΤΩΕΜΕΙΝΑΝΤΗΝ
 ΗΜΕΡΑΝΕΚΕΙΝΗΝ.ΩΡΑΗΝΩCΔΕΚΑΤΗ·
 ΗΝΑΝΔΡΕΛCΟΛΔΕΛΦΟCCΙΜΩΝΟCΠΕΤΡΟΥ
 ΕΙCΕΚΤΩΝΔΥΟΤΩΝΑΚΟΥCΑΝΤΩΝΠΑΡΑ
 ΙΩΑΝΝΟΥCΚΑΙΑΚΟΛΟΥΘΗ'CΑΝΤΩΝΑΥΤΩ
 ΕΥΡΙCΚΕΙΟΥΤΟCΠΡΩΤΟΝΤΟΝΑΔΕΛΦΟΝ
 ΤΟΝΙΔΙΟΝCΙΜΩΝΑΚΑΙΛΕΓΕΙΛΥΤΩΕΥΡΗ
 ΚΑΜΕΝΤΟΝΜΕCCΙΑΝΘ'ΕCΤΙΝΜΕΘ'ΕΡΜΗ
 ΝΕΥΟΜΕΝΟΝΧ̅C·ΗΓΑΓΕΝΑΥΤΟΝΠΡΟCΤΟΝ
 ΙΝ̅·ΕΜΒΛΕΨΑCΔΕΛΥΤΩΟΙ̅CΕΙΠΕΝCΥΕΙCΙ
 ΜΩΝΟΥ̅ΙΟCΙΩΑΝΝΟΥCΥΚΛΗΘΗΣΗΚΗΦΑC
 ΟΕΡΜΗΝΕΥΕΤΑΙΠΕΤΡΟC·ΤΗΕΠΑΥΡΙΟΝΗ
 ΘΕΛΗCΕΝΕΞΕΛΘΕΙΝΕΙCΤΗΝΓΑΛΙΛΑΙΑΝ
 ΚΑΙΕΥΡΙCΚΕΙΦΙΛΙΠΠΟΝΚΑΙΛΕΓΕΙΛΥΤΩ
 ΟΙ̅CΑΚΟΛΟΥΘΕΙΜΟΙ·ΗΝΔΕΟΦΙΛΙΠΠΟCΑ
 ΠΟΒΗ̅ΔCΑΙ̅ΔΑΚΕΤΗCΠΟΛΕΩCΑΝΔΡΕΟΥ

1 This transcription displays 30 lines (of a total of 43) with John 1:33–44.

Text from Appendix 3 without Distinctive Features¹

ΚΑΤΑΒΑΙΝΟΝ ΚΑΙ ΜΕΝΟΝ
 ΕΠΑΥΤΟΝ ΟΥΤΟΣ ΕΣΤΙΝ
 Ο ΒΑΠΤΙΖΩΝ ΕΝ ΠΝΕΥΜΑΤΙ
 ΑΓΙΩ ΚΑΓΩ ΟΡΑΚΑ ΚΑΙ ΜΕ
 ΜΑΡΤΥΡΗΚΑ ΟΤΙ ΟΥΤΟΣ Ε
 ΣΤΙΝ Ο ΥΙΟΣ ΤΟΥ ΘΕΟΥ ΤΗ
 ΕΠΑΥΡΙΟΝ ΕΙΣ ΤΗ ΧΕΙΡΩ ΑΝ
 ΗΣ ΚΑΙ ΕΚ ΤΩΝ ΜΑΘΗΤΩΝ ΑΥ
 ΤΟΥ ΒΗΤΑ ΚΑΙ ΕΜΒΛΕΨΑΣ ΤΩ
 ΙΗΣΟΥ ΠΕΡΙ ΠΑΤΟΥΤΙ ΛΕΓΕΙ
 ΙΔΕ Ο ΑΜΝΟΣ ΤΟΥ ΘΥΚΑΙ ΗΚ
 ΟΥΣ ΑΝΟΙΔΥΟ ΑΥΤΟΥ ΜΑΘΗ
 ΤΑΙ ΑΛΛΟΥΝΤΟΣ ΚΑΙ ΗΚΟΛΟΥ
 ΘΗΣΑΝΤΩ ΙΗΣΟΥΣ ΤΡΑΦΕΙΣ
 ΔΕ Ο ΙΗΣΟΥΣ ΚΑΙ ΘΕΛΩΣΑΜΕΝ
 ΟΣ ΑΥΤΟΥΣ ΑΚΟΛΟΥΘΟΥΝΤ
 ΑΣ ΛΕΓΕΙ ΑΥΤΟΙΣ ΤΙ ΖΗΤΕΙΤΕ
 ΟΙ ΔΕ ΕΙΠΑΝ ΑΥΤΩ ΡΑ ΒΒΕΙΟ
 ΛΕΓΕΤΑΙ ΜΕΘΕΡΜΗΝΕΥΟ
 ΜΕΝΟΝ ΔΙΔΑΣΚΑΛΕ ΠΟΥ ΜΕΝ
 ΕΙΣ ΛΕΓΕΙ ΑΥΤΟΙΣ ΕΡΧΕΣΘΕ
 ΚΑΙ ΟΨΕΘΕ ΗΛΘΑΝ ΟΥΝ ΚΑΙ
 ΕΙΔΑΝ ΠΟΥ ΜΕΝΕΙ ΚΑΙ ΠΑΡΑΥ
 ΤΩ ΕΜΕΙΝΑΝ ΤΗΝ ΗΜΕΡΑΝ
 ΕΚΕΙΝΗΝ ΩΡΑΝ ΗΩΣ ΔΕΚΑ ΤΗ
 ΗΝ ΑΝΔΡΕΑΣ Ο ΑΔΕΛΦΟΣ ΣΙ
 ΜΩΝΟΣ ΠΕΤΡΟΥ ΕΙΣ ΕΚ ΤΩΝ
 ΔΥΟ ΤΩΝ ΑΚΟΥΣΑΝΤΩΝ ΠΑ

¹ This transcript displays the first 18 lines of Appendix 3, comprising John 1:33–40.

Transcription of Leaf 23 *Verso* of B46¹

ΛΙΤΙΑΝΟΥΚΕΠΑΙΣΧΥΝΕΤΑΙΔΕΛΦΟΥΣ
 ΑΥΤΟΥΣΚΑΛΕΙΝ'ΛΕΓΩΝΑΠΑΓΓΕΛΩΤΟΟ
 ΝΟΜΑΣΟΥΤΟΙΣΔΕΛΦΟΙΣΜΟΥΕΝΜΕΣΩΕΚ
 ΚΛΗΣΙΑΣΥΜΝΗΣΩΣΕ'ΚΑΙΠΑΛΙΝΕΓΩΕΣΟ
 ΜΑΙΠΕΠΟΙΘΩΣΕΠΑΥΤΩΚΑΙΠΑΛΙΝΙΔΟΥΕΓΩ
 ΚΑΙΤΑΠΑΙΔΙΑΛΛΟΙΕΔΩΚΕΝΟΘΕ'ΕΠΕΙΟΥΝ
 ΤΑΠΑΙΔΙΑΚΕΚΟΙΝΩΝΗΚΕΝΑΙΜΑΤΟΣΚΑΙ
 ΣΑΡΚΟΣ'ΚΑΙΑΥΤΟΣΠΑΡΑΠΛΗΣΙΩΣΜΕΤΕΣΧΕ
 ΤΩΝΑΥΤΩΝΙΝΑΔΙΑΤΟΥΘΑΝΑΤΟΥΚΑΤΑΡΓΗ
 ΣΗΤΟΝΤΟΚΡΑΤΟΣΕΧΟΝΤΑΤΟΥΘΑΝΑΤΟΥ'ΤΟΥ
 ΤΕΣΤΙΝΤΟΝΔΙΑΒΟΛΟΝΚΑΙΑΠΑΛΛΑΞΗ
 ΤΟΥΤΟΥΣΟΙΦΩΘΑΝΑΤΟΥ'ΔΙΑΠΑΝ
 ΤΟΣΤΟΥΖΗΝΕΝΟΧΟΙΗΣΑΝΔΟΥΛΕΙΣ'ΟΥΓΑΡ
 ΔΗΠΟΥΑΓΓΕΛΩΝΕΠΙΛΑΜΒΑΝΕΤΑΙ'ΑΛΛΑ
 ΣΠΕΡΜΑΤΟΣΑΒΡΑΑΜΕΠΙΛΑΜΒΑΝΕΤΑΙ'ΟΘΕΝ
 ΩΦΕΙΛΕΝΚΑΤΑΠΑΝΤΑΤΟΙΣΔΕΛΦΟΙΣΟΜΟΙ
 ΩΘΗΝΑΙ'ΙΝΑΕΛΕΝΜΩΝΓΕΝΗΤΑΙΚΑΙΠΙΣΤΟΣ
 ΑΡΧΙΕΡΕΥΣ'ΤΑΠΡΟΣΤΟΝΘΕΙΣΤΟΕΙΛΑΣΚΕΣ
 ΘΑΙΤΑΣΜΑΡΤΙΑΣΤΟΥΛΛΟΥ'ΕΝΩΓΑΡΠΕΠΟΘΕ
 ΑΥΤΟΣ'ΠΕΙΡΑΣΘΕΙΣ'ΔΥΝΑΤΑΙΤΟΙΣΠΕΙΡΑΖΟ
 ΜΕΝΟΙΣΒΟΗΘΗΣΑΙ'ΟΘΕΝΔΕΛΦΟΙΑΓΙΟΙΚΛΗ
 ΣΕΩΣΕΠΟΥΡΑΝΙΟΥΜΕΤΟΧΟΙ'ΚΑΤΑΝΟΗΣΑΤΕ
 ΤΟΝΑΠΟΣΤΟΛΟΝΚΑΙΑΡΧΙΕΡΕΛΤΗΣΟΜΟΛΟΓΙ
 ΛΣΗΜΩΝΙΗΝΠΙΣΤΟΝΟΝΤΑ'ΤΩΠΟΙΗΣΑΝΤΙ
 ΑΥΤΟΝΩΣΚΑΙΜΩΥΣΗΝΣΕΝΤΩΟΙΚΩΑΥΤΟΥΠΛΕΙ
 ΟΝΟΣΓΑΡΟΥΤΟΣΔΟΞΗΣΠΑΡΑΜΩΥΣΗΝΗΞΙ
 ΩΤΑΙΚΛΕΘΟΣΟΝΠΛΕΙΟΝΑΤΙΜΗΝΤΟΥΟΙΚΟΥ

1 The leaf comprises Heb 2:11–3:3.

Text from Appendix 5 without Distinctive Features¹

ΛΙΤΙΑΝΟΥΚΕΠΑΙΣΧΥΝΕΤΑΙ
 ΑΔΕΛΦΟΥΣΑΥΤΟΥΣΚΑΛΕΙΝ
 ΛΕΓΩΝΑΠΑΓΓΕΛΩΤΟΟΝΟ
 ΜΑΣΟΥΤΟΙΣΑΔΕΛΦΟΙΣΜΟΥ
 ΕΝΜΕΣΩΕΚΚΛΗΣΙΑΣΥΜΝΗ
 ΣΩΣΕΚΑΙΠΑΛΙΝΕΓΩΣΟΜΑΙ
 ΠΕΠΟΙΘΩΣΕΠΑΥΤΩΚΑΙΠΑΛ
 ΙΝΙΔΟΥΕΓΩΚΑΙΤΑΠΑΙΔΙΑΑ
 ΜΟΙΕΔΩΚΕΝΟΘΕΟΣΕΠΕΙ
 ΟΥΝΤΑΠΑΙΔΙΑΚΕΚΟΙΝΩΝΗ
 ΚΕΝΑΙΜΑΤΟΣΚΑΙΣΑΡΚΟΣΚΑΙ
 ΑΥΤΟΣΠΑΡΑΠΛΗΣΙΩΣΜΕΤ
 ΕΣΧΕΝΤΩΝΑΥΤΩΝΙΝΑΔΙΑ
 ΤΟΥΘΑΝΑΤΟΥΚΑΤΑΡΓΗΣΗ
 ΤΟΝΤΟΚΡΑΤΟΣΕΧΟΝΤΑΤΟΥ
 ΘΑΝΑΤΟΥΤΟΥΤΕΣΤΙΝΤΟΝ
 ΔΙΑΒΟΛΟΝΚΑΙΠΑΛΛΑΞΗΤΟΥ
 ΤΟΥΣΟΣΟΙΦΟΒΘΑΝΑΤΟΥ
 ΔΙΑΠΑΝΤΟΣΤΟΥΖΗΝΕΝΟΧ
 ΟΙΗΣΑΝΔΟΥΛΕΙΑΣΟΥΓΑΡΔΗ
 ΠΟΥΑΓΓΕΛΩΝΕΠΙΛΑΜΒΑΝΕ
 ΤΑΙΑΛΛΑΣΠΕΡΜΑΤΟΣΑΒΡΑ
 ΑΜΕΠΙΛΑΜΒΑΝΕΤΑΙΟΘΕΝ
 ΩΦΕΙΛΕΝΚΑΤΑΠΑΝΤΑΤΟΙΣ
 ΑΔΕΛΦΟΙΣΟΜΟΙΩΘΗΝΑΙΙΝΑ
 ΕΛΕΗΜΩΝΓΕΝΗΤΑΙΚΑΙΠΙΣ

¹ This transcript displays the first 17 lines of Appendix 3, comprising Heb 2:11–17.

Colometric Transcription of John 1:1–14 in 35 Cola

- 1:1 a ἐν ἀρχῇ ἦν ὁ λόγος
b καὶ ὁ λόγος ἦν πρὸς τὸν θεόν
c καὶ θεὸς ἦν ὁ λόγος
- 1:2 a οὗτος ἦν ἐν ἀρχῇ πρὸς τὸν θεόν
- 1:3 a πάντα δι' αὐτοῦ ἐγένετο
b καὶ χωρὶς αὐτοῦ ἐγένετο οὐδὲ ἓν ὃ γέγονεν
- 1:3c/4a ἐν αὐτῷ ζωὴ ἦν
b καὶ ἡ ζωὴ ἦν τὸ φῶς τῶν ἀνθρώπων
- 1:5 a καὶ τὸ φῶς ἐν τῇ σκοτίᾳ φαίνει
b καὶ ἡ σκοτία αὐτὸ οὐ κατέλαβεν
- 1:6 a ἐγένετο ἄνθρωπος ἀπεσταλμένος παρὰ θεοῦ
b ὄνομα αὐτῷ Ἰωάννης
- 1:7 a οὗτος ἦλθεν εἰς μαρτυρίαν
b ἵνα μαρτυρήσῃ περὶ τοῦ φωτός
c ἵνα πάντες πιστεύσωσιν δι' αὐτοῦ
- 1:8 a οὐκ ἦν ἐκεῖνος τὸ φῶς
b ἀλλ' ἵνα μαρτυρήσῃ περὶ τοῦ φωτός
- 1:9 a ἦν τὸ φῶς τὸ ἀληθινόν
b ὃ φωτίζει πάντα ἄνθρωπον,
c ἐρχόμενον εἰς τὸν κόσμον
- 1:10 a ἐν τῷ κόσμῳ ἦν καὶ ὁ κόσμος δι' αὐτοῦ ἐγένετο
b καὶ ὁ κόσμος αὐτὸν οὐκ ἔγνω
- 1:11 a εἰς τὰ ἴδια ἦλθεν
b καὶ οἱ ἴδιοι αὐτὸν οὐ παρέλαβον
- 1:12 a ὅσοι δὲ ἔλαβον αὐτόν
b ἔδωκεν αὐτοῖς ἐξουσίαν τέκνα θεοῦ γενέσθαι
c τοῖς πιστεύουσιν εἰς τὸ ὄνομα αὐτοῦ
- 1:13 a οἱ οὐκ ἐξ αἱμάτων
b οὐδὲ ἐκ θελήματος σαρκός
c οὐδὲ ἐκ θελήματος ἀνδρός
d ἀλλ' ἐκ θεοῦ ἐγεννήθησαν
- 1:14 a καὶ ὁ λόγος σὰρξ ἐγένετο
b καὶ ἐσκήνωσεν ἐν ἡμῖν
c καὶ ἐθεασάμεθα τὴν δόξαν αὐτοῦ
d δόξαν ὡς μονογενοῦς παρὰ πατρός, πλήρης χάριτος καὶ ἀληθείας

Colometric Transcription of John 1:1–14 in 11 Cola¹

| | |
|-----------|---|
| 1:1 | ἐν ἀρχῇ ἦν ὁ λόγος καὶ ὁ λόγος ἦν πρὸς τὸν θεὸν καὶ θεὸς ἦν ὁ λόγος |
| 1:2–3b | οὗτος ἦν ἐν ἀρχῇ πρὸς τὸν θεὸν πάντα δι' αὐτοῦ ἐγένετο καὶ χωρὶς αὐτοῦ
ἐγένετο οὐδὲ ἓν |
| 1:3c/4a–5 | ὃ γέγονεν ἐν αὐτῷ ζωὴ ἦν καὶ ἡ ζωὴ ἦν τὸ φῶς τῶν ἀνθρώπων καὶ τὸ φῶς
ἐν τῇ σκοτίᾳ φαίνει καὶ ἡ σκοτία αὐτὸ οὐ κατέλαβεν |
| 1:6 | ἐγένετο ἄνθρωπος ἀπεσταλμένος παρὰ θεοῦ ὄνομα αὐτῷ Ἰωάννης |
| 1:7 | οὗτος ἦλθεν εἰς μαρτυρίαν ἵνα μαρτυρήσῃ περὶ τοῦ φωτὸς ἵνα πάντες
πιστεύσωσιν δι' αὐτοῦ |
| 1:8 | οὐκ ἦν ἐκεῖνος τὸ φῶς ἀλλ' ἵνα μαρτυρήσῃ περὶ τοῦ φωτὸς |
| 1:9–10 | ἦν τὸ φῶς τὸ ἀληθινὸν ὃ φωτίζει πάντα ἄνθρωπον, ἐρχόμενον εἰς τὸν κόσμον
ἐν τῷ κόσμῳ ἦν καὶ ὁ κόσμος δι' αὐτοῦ ἐγένετο καὶ ὁ κόσμος αὐτὸν οὐκ ἔγνω |
| 1:11 | εἰς τὰ ἴδια ἦλθεν καὶ οἱ ἴδιοι αὐτὸν οὐ παρέλαβον |
| 1:12 | ὅσοι δὲ ἔλαβον αὐτὸν ἔδωκεν αὐτοῖς ἐξουσίαν τέκνα θεοῦ γενέσθαι
τοῖς πιστεύουσιν εἰς τὸ ὄνομα αὐτοῦ |
| 1:13 | οἱ οὐκ ἐξ αἱμάτων οὐδὲ ἐκ θελήματος σαρκὸς οὐδὲ ἐκ θελήματος ἀνδρὸς
ἀλλ' ἐκ θεοῦ ἐγεννήθησαν |
| 1:14 | καὶ ὁ λόγος σὰρξ ἐγένετο καὶ ἐσκήνωσεν ἐν ἡμῖν καὶ ἐθεασάμεθα τὴν δόξαν
αὐτοῦ δόξαν ὡς μονογενοῦς παρὰ πατρός, πλήρης χάριτος καὶ ἀληθείας |

¹ The colometric delimitation of this transcription is based upon the punctuation found in P75 (Leaf 47, *recto* and *verso*).

A Summary of the Steps Used in Sound Analysis

Step 1—Delimit Cola

The colon connects words into a complete statement which can be uttered in a single breath. It frequently coincides with a clause, yet it can encompass multiple clauses. Cola are sense units with a limited extent—they are pronounceable in a single breath—which can, but do not have to, be combined into periods.

Cola are distinguished in the sound map by comprising an entire line and are thus delimited by line breaks. A colon has the following characteristics:

- an entire clause with at least one verbal form and its related elements
 - the verbal form does not have to be a finite verb
 - the verbal form can be implied (for example elliptically or through the omission of a form of εἶμι)
- the common length of a colon is within the range 9–23 syllables
 - a colon should always be pronounceable in a single breath
- the acceptable length of a colon includes 7–30 syllables

A *comma* cannot usually stand on its own. It has the following characteristics:

- it does not have to include a verbal form
- it usually consists of 1–6 syllables, but it can be up to 9 syllables in length
- it cannot, in most circumstances, constitute a line on its own

Step 2—Identify Periods

The period is an artistic arrangement of cola (or of a single colon) which only roughly corresponds to a sentence. The difference between periods and sentences lies in the sophisticated composition of a period; periods have a circuital structure or at least a rounding at the end, which connects the end with the beginning and integrates them.

Periods are distinguished in the sound map by a frame around them and a narrow blank line after each of them. A period has the following distinguishing marks:

- a bending back at the end
- at least one of the following period features:

- elongation (a long final colon)
- hyperbaton* (an inversion of regular word order)
- symmetry (juxtaposition of corresponding sounds or of entire cola)

A well-formed period has the following distinguishing marks:

- a bending back at the end
- at least two of the following period features:
 - elongation (a long final colon)
 - hyperbaton* (an inversion of regular word order)
 - symmetry (juxtaposition of corresponding sounds or of entire cola)
 - rhythmic *clausula* (the final colon ends with complete metric foot)

Step 3—Identify Sound Patterns

Sound patterns include repetitions of phonemes, syllables, words, or phrases. These patterns help delimit sound groups, especially the large sound groups of parts and sections, and are assisted by the content conveyed by the sounds as well by connective sounds (namely sounds/words which occur at the end of a group and at the beginning of the next). Sound patterns can undergo several observable stages:

- formation
 - repetition of a phoneme, syllable, word, or phrase (if it is noticeable enough)
 - establishes a sound pattern
- variation
 - minor changes to the pattern, which preserves its basic form
- modification
 - a rearrangement or change to some of the pattern components, without changing the fundamental form of the pattern itself
- transformation
 - a more substantial change to the structure of the pattern, which is thereby adapted for another purpose (for example to initiate a new sound group or establish a similar, yet distinct, sound pattern)

A special type of sound pattern consists of repetitions that receive emphasis. These repetitions are distinguished in the sound map by placing them in similar positions in different cola and, in some cases, by color (especially of thematic sounds and particularly noticeable words/sounds). The repetitions that receive emphasis are:

beginning and ending sounds (sounds repeated at the beginning and at the end of a sound group)

guide emphasis to the repeated words

occasionally function as connective sounds

parallel sounds (sounds in parallel positions in several cola or commata within a sound group)

stronger emphasis when repeated several times in close proximity

thematic sounds (semantically interesting words or short phrases that are repeated in one or several larger sound groups)

these are repeated in a limited context in which the content that they convey is significant (and are thus distinguished from mere frequent words, such as *καί*)

exceptional sounds (sounds that receive emphasis by clearly deviating from an established pattern or from what is otherwise expected to follow)

these are analyzed in step 4

Step 4—Describe Sound Quality

The sound quality of a passage affects its perceived euphony (or dissonance) and whether it attracts the attention of listeners. Sound quality is affected by the following characteristics:

euphonious sounds, the frequent or striking recurrence of a smooth letter:

a vowel (especially a long vowel)

λ, κ, π, ρ, or τ

euphonious sounds are distinguished with red letters in the sound map

dissonant sounds, the frequent or striking recurrence of a disagreeable letter:

the rough *θ, φ, or χ*

the hissing *ξ, σ, or ψ*

dissonant sounds are distinguished with red letters in the sound map (frequent s-sounds are indicated with bold type when they are displayed together with consonant clashes)

hiatus, clashes of vowels between words

only clashes of long vowels are disagreeable

hiatus is distinguished with orange letters in the sound map; dissonant hiatus is marked with red letters

clashes of consonants between words, of which only the following are disagreeable:

clashes between harsh letters (*θ, φ, and χ*)

clashes between hissing letters (the s-sounds *σ, ξ, and ψ*)

clashes between ν and a consonant other than σ or ζ

consonant clashes are distinguished with blue letters in the sound map; dissonant consonant clashes are marked with green letters

exceptional sounds (sounds that receive emphasis by clearly deviating from an established pattern or from what is otherwise expected to follow), for example:

a distinct pattern modification or transformation (or a less striking modification/transformation of a very distinct pattern)

contrastive resolution of a highly structured exposition or enumeration

onomatopoeic words that occur frequently or in a distinct position

Final Step—Analyze Aural Intensity

Aural intensity describes the shifting soundscape of a literary writing in public reading and how some passages are emphasized. It is examined with the help of distinctive aural features, which are compositional features that attract emphasis in the public reading of a composition. The frequency and combination of distinct aural features determine the degree of aural intensity in a passage. The distinctive aural features are (presented in groups of related features):

Repetition

homoioteleuton

several repetitions of sounds at the end of words in parallel position across multiple cola

anaphora

repetition of sounds/words at the beginning of cola

mesodiplosis

several repetitions of sounds/words in the middle of cola (or combination with another figure or noticeable quality)

epistrophe

several repetitions of sounds/words at the end of cola (or combination with another figure or noticeable quality)

isocolon

several cola of similar length, either in close proximity or linked by another feature

Sound Quality

clashes of letters

frequent clashes of long vowels or of disagreeable consonants (between θ , ϕ , and χ ; σ , ξ , and ψ ; or ν and a consonant other than σ or ζ)

euphonious and dissonant sounds

frequent or conspicuous examples of euphonious letters (vowels and λ, κ, π, ρ, and τ) or dissonant letters (θ, φ, and χ; σ, ξ, and ψ)

exceptional sounds

sounds which clearly deviate from an established pattern or from what is otherwise expected to follow

Rhythm

the existence of noticeable prose rhythm

established by *isocolon*, *anaphora*, *epistrophe*, *homoioтелеuton*, alliteration, assonance, and rhythmic *clausulae* (yet weakened by hiatus and consonant clashes)

Well-Formed Period

the existence of a well-formed period, which includes:

bending back at the end and

at least two of the following period features: elongation, *hyperbaton*, symmetry, and rhythmical *clausula*

Tempo

significant tempo shift

sudden proliferation or absence of either hiatus or disagreeable consonant clashes

Aural Intensity in John 1–4

| Aural intensity | | | Location | Cola | Summary of content |
|-----------------|-----|-----|-----------|------|---|
| High | Med | Low | | | |
| × | | | 1:1a–2a | 4 | The Word: the Word is God |
| | × | | 1:3a–b | 2 | All things came into being through it/him |
| | × | | 1:3c–5b | 4 | In it/him was life, the Light of mankind |
| | | × | 1:6a–b | 2 | John: a man sent from God |
| | × | | 1:7a–c | 3 | He came as a witness to the Light |
| | × | | 1:8a–b | 2 | He was not the Light |
| × | | | 1:9a–c | 3 | The True Light was coming into the world |
| | × | | 1:10a–b | 2 | The world did not know him |
| | × | | 1:11a–b | 2 | His own did not receive him |
| | | × | 1:12a–c | 3 | Those who received him are God's children |
| × | | | 1:13a–d | 4 | Those who were begotten from God |
| | | × | 1:14a–e | 5 | The Word became flesh; we saw his glory |
| | | × | 1:15a | 1 | John bears witness to him |
| | × | | 1:15b–c | 2 | He is the one I spoke about; he who ... comes |
| | | × | 1:16a | 1 | From him we received ... |
| | × | | 1:16b | 1 | ... grace upon grace |
| | × | | 1:17a–b | 2 | Grace and truth came through Jesus Christ |
| | × | | 1:18a–c | 3 | God the only Son has shown the way to God |
| | | × | 1:19a–b | 2 | The interrogation of John |
| | × | | 1:19c | 1 | Jews questioned John: “Who are you?” |
| × | | | 1:20a–b | 2 | He admitted: “I am not the Messiah” |
| | × | | 1:21a–22a | 4 | Identity questions; negative answers |
| | | × | 1:22b–c | 2 | Finally: “What do you say about yourself?” |
| | | × | 1:23a–c | 3 | John's answer: a quote from Isaiah 40:3 |
| | | × | 1:24a | 1 | A question from some Pharisees |
| | × | | 1:25a–c | 3 | “Why are you baptizing?” |
| | | × | 1:26a | 1 | He answered: |
| | | × | 1:26b | 1 | I baptize in water |

(cont.)

| Aural intensity | | | Location | Cola | Summary of content |
|-----------------|-----|-----|-----------|------|--|
| High | Med | Low | | | |
| | × | | 1:26c–27c | 4 | The one you do not know, he who comes after me |
| | | × | 1:28a–b | 2 | This happened in Bethany |
| | × | | 1:29a–c | 3 | The next day: John sees Jesus, “the Lamb of God” |
| × | | | 1:30a–c | 3 | He is the one about whom I said + reiteration |
| | × | | 1:31a–c | 3 | I did not know him; I baptize because of him |
| | × | | 1:32a–b | 2 | I saw the Spirit descend like a dove ... |
| × | | | 1:32c–33a | 2 | ... and it remained on him; I did not know him |
| | × | | 1:33b–d | 3 | He baptizes in the Holy Spirit |
| × | | | 1:34a–b | 2 | I have seen and witnessed: He is “the Son of God” |
| | × | | 1:35a–36b | 3 | The next day: John sees Jesus, “the Lamb of God” |
| × | | | 1:37a–b | 2 | John’s disciples listen to and follow Jesus |
| | × | | 1:38a–b | 2 | Jesus says: “What are you seeking?” |
| | × | | 1:38c–d | 2 | They say: “Rabbi, where are you staying?” |
| × | | | 1:39a–b | 2 | He says: “Come and see.” They came and saw |
| | × | | 1:39c–d | 2 | They remained with him that day |
| | × | | 1:40a | 1 | Andrew, the brother of Simon Peter |
| × | | | 1:40b–c | 2 | He had listened to and followed John |
| × | | | 1:41a | 1 | He found his brother Simon |
| | × | | 1:41b–42a | 3 | “I have found the Messiah.” He took him to Jesus |
| × | | | 1:42b–d | 3 | Jesus says to Simon: “You shall be called Cephas” |
| | × | | 1:43a–c | 3 | The next day: Jesus finds Philip & says: “Follow me” |
| | × | | 1:44a–b | 2 | Philip was from Bethsaida, like Andrew and Peter |
| | × | | 1:45a | 1 | Philip finds Nathanael and says: |
| × | | | 1:45b–c | 2 | I have found Jesus, who Moses wrote about |
| | × | | 1:46a–b | 2 | Reply: “Can anything good come from Nazareth?” |
| | × | | 1:46c | 1 | Philip: “Come and see” |
| | × | | 1:47a–c | 3 | Jesus saw Nathanael and calls him “a true Israelite” |
| | × | | 1:48a–b | 2 | Nathanael: “From where do you know me?” |
| × | | | 1:48c–d | 2 | Jesus: I saw you before, under the fig tree |
| | | | 1:49a–c | 3 | Nathanael: “Rabbi, you are the Son of God” |
| | × | | 1:50a–c | 3 | Jesus: Do you believe because of what I said? |

| Aural intensity | | | Location | Cola | Summary of content |
|-----------------|-----|-----|----------|------|---|
| High | Med | Low | | | |
| | | × | 1:50d | 1 | You shall see greater things than these |
| | | × | 1:51a–c | 3 | You shall see God's angels upon the Son of Man |
| | | × | 2:1–2 | 3 | A wedding at Cana |
| | | × | 2:3 | 2 | The mother of Jesus says: "They have no wine" |
| | | × | 2:4a–b | 2 | Jesus says: "Woman, what is that to you and me?" |
| | × | | 2:4c | 1 | "My hour has not yet come" |
| | | × | 2:5 | 2 | His mother instructs the servants to obey Jesus |
| | | × | 2:6 | 3 | There were six stone water jars there |
| | | × | 2:7a | 1 | Jesus says to the servants: |
| | × | | 2:7b–c | 2 | "Fill them with water." They filled them to the brim |
| | | × | 2:8 | 2 | "Take it to the chief steward." They took it |
| | | × | 2:9 | 4 | The water had become wine. The chief steward: |
| | × | | 2:10–11 | 6 | "You have kept the good wine until now." |
| | | | | | This was the first of Jesus' signs |
| | | × | 2:12 | 3 | After this he went to Capernaum |
| | | × | 2:13 | 2 | Passover was near. Jesus went to Jerusalem |
| | | × | 2:14 | 2 | In the temple he found people selling |
| | | × | 2:15 | 4 | He drove them out |
| | | × | 2:16 | 3 | "Do not turn my Father's house into a market" |
| | | × | 2:17 | 2 | His disciples remembered what was written [Ps 69] |
| | | × | 2:18 | 2 | The Jews said: "What sign can you show us?" |
| | | × | 2:19a | 1 | Jesus answered: |
| | × | | 2:19b–c | 2 | "Destroy this temple and in three days I will raise it up" |
| | | × | 2:20 | 3 | The Jews question his statement |
| | | × | 2:21 | 1 | But Jesus was speaking of the temple of his body |
| | | × | 2:22 | 3 | Post-resurrection his disciples remembered & believed |
| | | × | 2:23 | 3 | In Jerusalem, many believed because of Jesus' signs |
| | | × | 2:24 | 2 | Jesus did not entrust himself to them; he knew all |
| | | × | 2:25 | 3 | He knew what was in mankind |
| | × | | 3:1 | 2 | Nicodemus, a Pharisee and a leader of the Jews |
| | | × | 3:2 | 4 | He came to Jesus by night and said to him: "Rabbi, no one can these signs unless God is with him" |

(cont.)

| Aural intensity | | | Location | Cola | Summary of content |
|-----------------|-----|-----|-----------|------|---|
| High | Med | Low | | | |
| | | × | 3:3 | 4 | Jesus: Only one born ἄνωθεν can see the kingdom |
| | | × | 3:4a | 1 | Nicodemus says to him: |
| | × | | 3:4b–d | 3 | “How can anyone who is old be born?” |
| | × | | 3:5 | 3 | J: Only one born of water & Spirit can enter the kingdom |
| × | | | 3:6 | 2 | What is born of flesh is flesh; born of Spirit is Spirit |
| | | × | 3:7 | 2 | Do not be astonished; you must be born ἄνωθεν |
| | | × | 3:8 | 4 | Simile between wind and everyone born of the Spirit |
| | | × | 3:9 | 2 | Nicodemus: How are these things able to happen |
| | | × | 3:10 | 3 | Jesus: Do you, a teacher of Israel, not understand? |
| | × | | 3:11 | 4 | We testify and you do not receive our testimony |
| | × | | 3:12 | 2 | How can you believe if I tell you of heavenly things? |
| | | × | 3:13 | 2 | No one has ascended to heaven but the Son of Man |
| | × | | 3:14 | 2 | The Son of Man must be lifted up ... |
| | | × | 3:15 | 1 | ... so that all who believe in him may have eternal life |
| | | × | 3:16a–b | 2 | God so loved the world that he gave the only Son ... |
| | × | | 3:16c–d | 2 | ... so that all who believe in him may have eternal life |
| × | | | 3:17 | 3 | God sent the Son to the world to save it through him |
| | × | | 3:18 | 3 | All who believe in him are not judged |
| | | × | 3:19a–b | 2 | This is the judgment: the Light came into the world. |
| | | × | 3:19c–d | 1 | ... and humans loved darkness more than the Light |
| | | × | 3:19d | 1 | ... for their deeds were evil |
| | × | | 3:20 | 3 | All who do bad things hate the light and do not come to it, so that their deeds may not be seen |
| | × | | 3:21 | 3 | All who exercise truth come to the Light so that their deeds—done in God—may be made visible |
| | | × | 3:22 | 2 | After this Jesus went into the countryside and baptized |
| | | × | 3:23a–b | 2 | John was also baptizing in Aenon near Salim |
| | × | | 3:23c | 1 | People kept coming and being baptized |
| | | × | 3:24 | 1 | John had not yet been put in prison |
| | | × | 3:25a–26a | 2 | A discussion about purification. They asked John: |
| | | × | 3:26b–c | 2 | “Rabbi, the one with you, of whom you testified ... |
| | × | | 3:26d–e | 2 | ... Look, he is baptizing and all are going to him” |

| Aural intensity | | | Location | Cola | Summary of content |
|-----------------|-----|-----|----------|------|--|
| High | Med | Low | | | |
| | | × | 3:27 | 3 | J: No one can undertake anything not from heaven |
| | × | | 3:28 | 3 | You can witness that I said: I am not the Christ |
| | × | | 3:29a–c | 3 | He who has the bride is the bridegroom;
the friend of the bridegroom rejoices at his voice |
| | | × | 3:29d | 1 | Thus my joy has been fulfilled |
| | × | | 3:30 | 2 | He must increase, but I must decrease |
| × | | | 3:31 | 3 | He who comes from above/from heaven is above all
He who is from the earth is of the earth & speaks
of it |
| | × | | 3:32 | 2 | He testifies and no one accepts his testimony |
| | × | | 3:33 | 2 | The one who receives his testimony has certified that
God is true |
| | | × | 3:34 | 3 | For he whom God sent speaks the words of God |
| | | × | 3:35 | 2 | The Father loves the Son and gave everything to him |
| | × | | 3:36 | 3 | He who believes in the Son has eternal life;
he who disobeys the Son will not see life |
| | | × | 4:1 | 4 | Jesus learned that the Pharisees had heard, “Jesus is
making and baptizing more disciples than John” |
| | | × | 4:2 | 1 | Jesus’ disciples, not Jesus himself, baptized them |
| | × | | 4:3 | 2 | He left Judea and started back to Galilee |
| | | × | 4:4 | 1 | But he had to go through Samaria |
| | | × | 4:5 | 2 | He comes to a Samaritan town called Sychar |
| | | × | 4:6 | 4 | Jacob’s well was there and Jesus was sitting by it |
| | | × | 4:7 | 2 | A Samaritan woman comes. Jesus: “Give me a drink” |
| | | × | 4:8 | 2 | His disciples had gone to the city to buy food |
| | × | | 4:9 | 4 | Woman: “How can <i>you</i> , a Jew, ask a drink of <i>me</i> ,
a Samaritan woman? Jews do not deal with Samaritans” |
| | | × | 4:10 | 6 | J: “If you knew who it is saying ‘Give me a drink’
you would have asked and been given living water” |
| | | × | 4:11 | 4 | The woman: “Where do you get the living water?” |
| | × | | 4:12 | 3 | “Surely you are not greater than Jacob?” |
| | × | | 4:13 | 2 | J: “All who drinks of this water will thirst again; |

(cont.)

| Aural intensity | | | Location | Cola | Summary of content |
|-----------------|-----|-----|-----------|------|--|
| High | Med | Low | | | |
| | × | | 4:14 | 5 | Not so with my water; it will well up to eternal life" |
| | | × | 4:15 | 3 | The woman: "Give me that water" |
| | | × | 4:16 | 2 | He says: "Go, call your husband and come back" |
| | | × | 4:17a–c | 4 | The woman: "I do not have a husband." Jesus says: |
| × | | | 4:17d–18a | 2 | "You rightly say, 'I have no husband,' for you have had five husbands |
| | | × | 4:18b–c | 2 | The one you have now is not your husband" |
| | | × | 4:19 | 2 | The woman: "Sir, I see that you are a prophet |
| | | × | 4:20 | 2 | Our fathers worshiped on this mountain, but you say that one must worship in Jerusalem" |
| | | × | 4:21a–c | 3 | Jesus: "Believe me, woman, the hour is coming ... |
| | × | | 4:21d | 1 | ... when you will not worship here or in Jerusalem |
| × | | | 4:22a–b | 2 | You worship what you do not know; we worship what we know ... |
| | | × | 4:22c | 1 | ... for salvation is from the Jews |
| | × | | 4:23 | 3 | The hour is here when true worshippers worship the Father in Spirit and truth; the Father seeks them |
| | × | | 4:24 | 2 | God is Spirit; those who worship him must worship in Spirit and truth" |
| | | × | 4:25 | 5 | The woman: "I know that Messiah is coming" |
| | | × | 4:26 | 2 | Jesus: "I am, the one who is speaking to you" |
| | | × | 4:27 | 4 | His disciples were astonished that he spoke to a woman |
| | | × | 4:28 | 3 | The woman went back to the city and told the people: |
| | × | | 4:29 | 3 | "Come and see a man who told me everything I ever did. Surely he cannot be the Messiah?" |
| | | × | 4:30 | 2 | They left the city and were coming toward him |
| | | × | 4:31 | 1 | Meanwhile the disciples urged him: "Rabbi, eat" |
| | | × | 4:32 | 2 | He said: "I have food to eat that you do not know" |
| | | × | 4:33 | 2 | They: "Surely no one has brought him to eat" |

| Aural intensity | | | Location | Cola | Summary of content |
|-----------------|-----|-----|----------|------|--|
| High | Med | Low | | | |
| | | × | 4:34 | 3 | J: "My food is that I do the will of him who sent me |
| | | × | 4:35 | 6 | Do you not say, 'Four months and the the harvest comes'? I say to you, the fields are ripe for harvest |
| | × | | 4:36 | 3 | The one who harvests is gathering fruits for eternal life, so that he who sows and he who harvests may rejoice |
| | × | | 4:37 | 3 | So the saying is true, 'One sows, the other harvests' |
| | × | | 4:38 | 4 | I sent you to harvest that for which you did not labor" |
| | | × | 4:39 | 3 | Many Samaritans believed in him due to her testimony |
| | | × | 4:40 | 3 | The Samaritans asked him to stay; he stayed |
| | | × | 4:41 | 1 | And many more believed because of his word |
| | | × | 4:42 | 4 | They said: "We have heard for ourselves and we know that this truly is the savior of the world" |
| | | × | 4:43 | 1 | When the two days were over he went to Galilee |
| | | × | 4:44 | 2 | Jesus had said a prophet lacks honor in his homeland |
| | | × | 4:45 | 5 | The Galileans welcomed him; they had seen all he did |
| | | × | 4:46 | 4 | Thus he came again to Cana in Galilee
There was a royal official, whose lay lay ill in Capernaum |
| | | × | 4:47 | 5 | He begged Jesus to heal his son, for he was dying |
| | | × | 4:48a | 1 | Jesus said to him: |
| | × | | 4:48b–c | 2 | "Unless you see signs & wonders you will not believe" |
| | | × | 4:49 | 3 | The royal official: "Sir, come before my child dies" |
| | | × | 4:50 | 4 | Jesus. "Go, you son lives." The man went |
| | × | | 4:51 | 3 | His slaves met him and said. "Your child lives" |
| | | × | 4:52 | 4 | He learned from them the hour when he had recovered |
| | | × | 4:53 | 3 | He realized that it was when Jesus said 'Your son lives' |
| | | × | 4:54 | 2 | This was the second sign that Jesus did |

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